

THE ARCHITECTS NEWSPAPER

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HUGH HARDY ADDS NEW THEATER TO LINCOLN CENTER ROOF



COURTESY H3

TOPS IT OFF

According to Hugh Hardy of H3 Hardy Collaboration Architecture, the news on February 4 that the Vivian Beaumont Theater was getting a new experimental theater on its roof was a long time coming. "We'd been working on the idea of a third theater for years," said Hardy, but everywhere on the Lincoln Center campus had proved too complicated. **continued on page 6**

WRT TO REVIVE BETHLEHEM STEEL PLANT
BLAST FROM THE PAST



THOMAS GRIM

After lying dormant for more than a decade, Pennsylvania's Bethlehem Steel complex is poised for rebirth with a new public space at its core. Once the second-largest producer of steel in the United States, the plant and its iconic blast furnaces will become the backdrop for a 4.5-acre arts and **continued on page 11**

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SELLDORF DESIGNS SUSTAINABLE RECYCLING FACILITY IN BROOKLYN

GREEN DEPOT



COURTESY SELLDORF ARCHITECTS

New York architect Annabelle Selldorf is known for stylish Soho apartments and restrained Chelsea galleries, but her latest project is quite the departure, and not simply because it's located in Sunset Park, Brooklyn. Her firm, Selldorf Architects, has designed a recycling center for Sims Metal Management, a 24-hour facility that will process 600 tons of recyclables each day from the five boroughs. Designing an industrial building is unusual enough, but the architects were also working within a relatively tight budget of \$89 million.

That meant the center would have to be built using pre-engineered structures, limiting the flexibility of the design. Yet Selldorf's team found the challenge every bit as engaging as a high-end loft or a Hamptons villa. "In a funny way, it's not that different," Selldorf said during a telephone interview from Europe, where she is working on a gallery. "People tend to think we do very elaborate, refined work, but the issues really are the same, respecting the program and the budget." **continued on page 5**



COURTESY NYC DOT

BROADWAY'S PEDESTRIAN PLAZAS ARE HERE TO STAY

CLOSING THE CROSSROADS

When the Department of Transportation shut portions of Broadway to traffic in May, some scoffed at the thought of banning cars from the **continued on page 3**



COURTESY BMW

NYC PONDER'S MARKET FOR PLUG-IN ELECTRIC CARS

CHARGED UP?

The next generation of electric vehicles may have already hit the streets, but New York officials are only now starting to study the complex problems of where, how, and even whether the city's residents should plug in their Tesla Roadsters. The newest report **continued on page 8**

EMERGING VOICES
2010.
SEE PAGE 13



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A LEARNING MOMENT

It was quite the spectacle to watch Larry Silverstein publicly gnash his teeth on *60 Minutes* over the eight years of slow progress at the World Trade Center site, followed by Paul Goldberger lamenting that the Freedom Tower could have been a contender on the world stage, but instead won't "look any different from an ordinary commercial building on a freeway in Houston." Ouch!

Even in YouTube snippets, Silverstein's February 21 outburst was an appalling display of hyperventilation being cynically presented as one man fighting the good fight, while *60 Minutes'* reporter Scott Pelley nodded in bobble-headed sympathy.

The idea behind going public was obviously a bid to sway opinion in the deadlocked arbitration over which party had dropped the ball most egregiously, the Port Authority or Silverstein Properties. About \$2.75 billion is at stake, and so melodramatic displays (Silverstein called the affair a "national disgrace" and a "tragic waste of time") were to be expected as the deadline for setting a new schedule this month fast approaches.

Big projects are daunting, but something apparently different has paralyzed the public's will to carry on. Silverstein's portrayal of doings at the pit are not inaccurate. All those who followed the project eagerly at the start as a form of therapeutic restocking of national confidence became quickly disillusioned by the constant setbacks and backbiting. (This just in: Calatrava's transportation hub is only 25 percent likely to meet its mid-2014 completion date. Add at least one more year, and remember it was originally scheduled to open in 2011.)

I don't believe the inertia has to do with the tragic dimensions of the site. After all, from London in the wake of the Great Fire to post-Katrina New Orleans, the need to rebuild chunks of city is often triggered by catastrophe. I think the real reason is a lack of education. We have forgotten how to make big plans (pace Daniel Burnham). The recent retrieval of urban planning classes from a subsection of traffic engineering to a desirable course of study is well under way in architecture schools, and yet it may not be happening fast enough to make a difference at ground zero. In a new book, *Urban Design for an Urban Century* (Wiley), there is a shout-out in the foreword by Marilyn Taylor, partner at SOM and dean of the University of Pennsylvania School of Design, where she writes: "At last! Urbanism is in," and properly notes that the defining quality of urbanism—unlike the 40- to 50-year active lifespan of most contemporary buildings—is that it shapes places for generations to come.

Architecture schools are responding to a serious need. The next step is to show the public that the design professions can and will engender the next generations of Haussmanns, Burnhams, and Wrens able to rise to any occasion. And with that, the Silversteins of the future will only have their own lack of judgement to bemoan on YouTube.

JULIE V. IOVINE

CLOSING THE CROSSROADS continued from front page "Crossroads of the World," while others complained about the new plazas' cheap folding chairs. The experiment proved a hit with local businesses and pedestrians, though, and on February 11, Mayor Michael R. Bloomberg announced that the plazas would become permanent. "The project gives a green light to pedestrians, to mobility, and to safety," the mayor said at a Times Square press conference. "The new Broadway is here to stay."

The city will also address the design shortcomings of the various plazas by putting out bids for short- and long-term improvements to them. In an interview, Transportation Commissioner Janette Sadik-Khan said that her department hoped to have two RFPs ready by this month. One would be targeted at sprucing up the spaces with new paint, planters, and chairs, to be completed by this summer. "It can be very simple," Sadik-Khan said. "I've seen amazing things done in the Netherlands with nothing but polka dots. And we did a lot already with nothing more than epoxy gravel."

The other RFP will create a more permanent program for the plazas that includes public amenities as well as entertainment infrastructure in Times and Herald squares. Among other issues to be worked out, Sadik-Khan would not say how intensively designed the plazas will be. "That's why we're working with the best and brightest in the architecture and design fields," she said. This RFP, however, will only be open to the eight "large firms" in the city's Design & Construction Excellence program. While this could limit the range of opinions involved, it will greatly speed the process up, as the eight firms are prequalified for city work.

In addition to announcing the new plaza plans, Bloomberg and Sadik-Khan discussed a department study on the effects of shutting down parts of Broadway. In some respects, the results fell short of expectations: Travel speeds in western Midtown improved by seven percent, as opposed to the projected 17 percent when the plaza plan was announced last February. Sadik-Khan attributed the variance to changes made to the plan between modeling and implementation, such as a request by the Broadway League that traffic patterns be altered on 45th Street to accommodate theaters there.

Still, the mayor insisted that the plan worked, as not only did traffic flow improve, but so did safety and satisfaction in the area. Injuries to motorists declined 63 percent since Broadway was closed, while pedestrian injuries were down 35 percent, and 80 percent fewer pedestrians complained of having to walk in the streets.

MATT CHABAN

LETTERS

NEUTRA'S LAST STAND

I found Jason Hart's piece on our Gettysburg Cyclorama building perceptive, imaginative, and touching ("Preservation Is a Moving Target," AN 02_02.03.2010). My father was most intrigued with the challenge to spend public monies on a project which, in the view of some Americans, "commemorated the fall of the confederacy," and as such did not warrant being built in the first place. Our response was to kick the *Battle of Gettysburg* painting upstairs, so that those who preferred not to view it could enjoy the site visitation without mounting the ramp.

What then *should* be the main emphasis?

We came to the idea that, since the most famous address of our history had been delivered within 100 yards of our site, *that* should be the theme. Although the historic rostrum was used during the dedication ceremony, the Park Service never fully grasped the possibility to annually commemorate the date there, by the invitation of a world-class orator to revisit the concepts of conciliation that characterized Lincoln's speech.

The siting of this project was the subject of great debate back and forth, examining every stone wall, tree, and remnant, with the notion winning out that the view deck for the battlefield should recreate the spot at which the

painter stood who rendered the heroic composite of the battle. What could be more impressive after experiencing the painted record inside, than to see the actual battlefield scene from a rooftop at the very same spot?

The notion that removal of this *one* monument, while leaving in place others such as the five-story-high Penna Monument out in the middle of the battlefield, not to speak of motels, a highway, and fast-food joints in view of this area, makes no sense at all. That this rationale has survived this long, uncontested, is incomprehensible. Were the masterplan to be vacating the highway and demolishing the rest of the impediments and

intrusions, then this approach might begin to have some validity.

From a value engineering and green viewpoint, I vote for adaptive reuse. The obvious first priority would be to revisit the idea of using our designed facilities the way they were first conceived to commemorate the annual event. Were our building to be restored to its original pristine condition, replete with reflection pools, waterfall, night lighting, and operable sliding doors and louvers, it could be a stunning adjunct to the new visitor center across the highway.

DION NEUTRA
LOS ANGELES

THE ARCHITECT'S NEWSPAPER MARCH 3, 2010

OPEN > RESTAURANT



SAM HORINE

> **MAIALINO**
Gramercy Park Hotel
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Located in Ian Schrager's Gramercy Park Hotel, Maialino is restaurateur Danny Meyer's rendition of a Roman-style trattoria, reimagined for contemporary New York. The design, the first collaboration between Meyer and longtime restaurant designer David Rockwell, utilizes a rustic palette of wood plank floors, woven leather banquettes, and oak wainscoting reclaimed from a barn in New Jersey. Guests enter from the hotel lobby or a dedicated street entry, where a wine cellar also holds the Greenmarket produce used in the kitchen. A Pantheon-inspired tile floor in hues of wine and mustard complements a long walnut bar in front with windows overlooking Gramercy Park. A portion of the kitchen is brought to the center of the dining room in the form of a *cucina*, where staff prepare traditional Roman fare (*maialino* means "little pig"). All of the tables, chairs, and barstools are custom-designed, and Frette linens cover the checked tablecloths. A private dining area seats 22 at a long table flanked by wine cases, while commissioned paintings from artist Robert Kushner round out the dining-room decor.

JOHN LEIMBACH

EAVESDROP > SARA HART

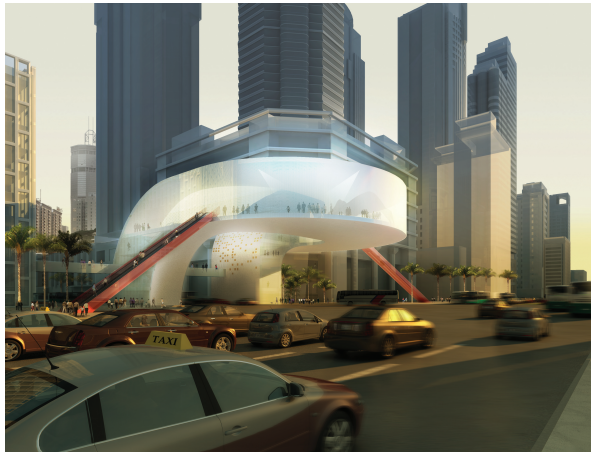
VALLEY OF THE DOLL

With either mock or earnest outrage (hard to tell), **Charles Linn**, deputy editor of *Architectural Record*, alerted Eavesdrop to an injustice that's resonating throughout the profession. Barbie will never be an architect. It's true, a lot of dolls aren't architects, presumably by choice, but Barbie has, for all intents and purposes, been banned from three years of sleepless, pore-clogging charrettes and humiliating juries. Here's what happened. Mattel, Barbie's baby daddy, had an online contest called "I Can Be" to determine the next Career Barbie. Voters were asked to choose from a list of five nominees: environmentalist, surgeon, news anchor, computer engineer, and architect. And the winners are: news anchor and computer engineer. Really? Architect Barbie is the **Susan Lucci** of Mattel—so many nominations without a win. Apparently the fix was in back in 2002, when Architect Barbie beat out Librarian Barbie and Police Officer Barbie. Then, in an assault on democracy, Mattel annulled the contest, declining to produce the winner, claiming that the architectural profession was too complex for young girls to comprehend. Eavesdrop is shocked and saddened that there won't be any tiny **Jil Sander** suits to buy. Barbie-advocate Linn has taken up the cause on the *Record* blog, but Eavesdrop is more curious about that worthless Ken. We can see him suited up nicely in orange, indicted in a bid-rigging scheme.

PIERCING INSIGHT

Is it any surprise that Germans do not like **Daniel Libeskind**'s design for the recreation of the Dresden Military Museum? Apparently, a majority of citizens want the city's historical buildings returned to their pre-WWII glory, before Allied bombers incinerated it. Libeskind's dramatic intervention—a multistoried arrow slamming through the old arsenal that houses the museum and exploding out through the original facade like a giant shiv—has created its own firestorm, so to speak. Libeskind's defense: "It creates a question mark about the continuity of history and what it means." Eavesdrop's response: It could put somebody's eye out.

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WORK AC

WORK AC TO RETHINK A MAJOR COMMERCIAL STREET IN SHENZHEN, CHINA

WALKING ON AIR

Work AC has won a competition to redesign the streetscape, infrastructure, and public image of one of China's most intriguing thoroughfares: Hua Qiang Bei Road, a retail, fashion, and electronics manufacturing corridor in Shenzhen. Working with Arup, Balmori Associates, and ZhuBO Architecture Studio, the architects have proposed redesigning a one-kilometer section of the road by improving the landscaping and completing a below-ground subway link and other infrastructure improvements. Above ground, the project gets more visually exciting, with a series of curved and

looped pedestrian crossings that also function as cultural buildings and public amenities.

The area evolved over time from predominantly manufacturing to a mix of retail alongside manufacturing. It is lined with midrise and highrise buildings, many of which have floors of workshops or warehouses. The street is congested with foot and auto traffic, as well as vendors, bicycles, trucks, and buses, according to Dan Wood and Amale Andraos, the principals of Work AC.

The city of Shenzhen controls about 45 feet of the width of the sidewalk (out of 100), on which they had

proposed building a monolithic elevated pedestrian street, which they called the "3-D Street," as a means of alleviating ground-level congestion. In their own proposal, Work AC presented discrete twisting and looped elements inserted into the street, which they call "lanterns." "We didn't want to create a series of walls," Andraos said. Instead, they proposed a series of elevated crossings with various programs including a fashion museum, an electronics museum, and an elevated park. "The Chinese pushed for public and cultural space in the lanterns," Wood said. "The project has become about improving the identity of the street." Many of these structures will also be linked to pedestrian bridges from individual buildings, providing cut-throughs for deliveries. Below grade, new spaces provide continuous connections between a food court, new library, performance spaces, and four new metro stations.

"I think here we have a phobia of streets in the air," Andraos said. "In Asia, there are lots of precedents where they work." The architects aim to make sure the crossings are also an efficient means of navigation. "It's about as long as it takes to wait for a light," she said.

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COURTESY SELLDORF ARCHITECTS

GREEN DEPOT continued from front page

Tom Outerbridge, general manager for Sims' municipal recycling division, said the company wanted a marquee facility because of its prominence on the water—it is located on a pier at the South Brooklyn Marine Terminal, adjacent to 30th Street—and its importance to the city's sustainability efforts. Sims selected Selldorf Architects because of what Outerbridge characterized as the firm's "classic" aesthetic. "There were a lot of very interesting ideas, but how's that going to play

20 years from now?" Outerbridge said. "Selldorf's approach is very simple and clean."

Through a number of subtle yet creative maneuvers, the designers were able to achieve a unique, almost customized appearance for the project without straying far from the basic units they had been given to work with. "As far as the buildings go, we want to express the function of the buildings and let the forms speak for themselves," said Sara Lopercolo, the principal-in-charge at Selldorf. "We edit selectively and push the detailing where we can."

Organizing the 11.5-acre site was a challenge, since barges bring in most of the recyclables—with trucks serving parts of Brooklyn and Queens—while the processed materials are removed by trucks and, eventually, rail cars. The solution was a series of linked structures that begin with the so-called tipping building, where trucks and barges bring in materials under a roof that extends from the upland side out over the water. The processing building interlocks with the tipping building and links to a bale building, where recyclables are stored for removal.

The processing building (left) with a bridge to the administration building.

An adjacent administrative and educational building is connected to the main facility by a third-floor sky-bridge.

To add character to the structures, designers peeled back the walls of the tipping building to expose the structure within, which was painted a glossy black. The same corrugated metal panels are used on the processing and baling buildings, but the ripples run vertically on the former and horizontally on the latter, communicating that the buildings have separate functions. The administrative building mirrors a 4-foot concrete band around the base of the main building, and uses the same corrugated metal above, along with translucent fiberglass panels.

Encircling all this is 3.5 acres of green space. This serves a practical purpose, because Sims hopes to expand operations at the facility some day on a plot east of the processing building. But Sims and the city, mindful of the symbolism of the recycling center, are also striving for a sustainable operation. Thus, hardy native plants will be used to help retain stormwater. "Basically, we've created a park and carved out a space for recycling," Lopercolo said.

Sims also felt strongly about

incorporating solar power into the project. To accommodate the rooftop panels, designers realized that by using 70-foot columns on the upland side of the tipping building, compared to the 50-foot columns on the water side, they could achieve the necessary pitch on the 6,000-square-foot roof for an ample solar array. The inclusion of a windmill is also under study, and there has even been talk of using goats to maintain lawns instead of mowers.

Because the project is located on public land, it is subject to review by the Public Design Commission, which gave preliminary approval on February 1. Commissioners were impressed by how much care had been put into what could have been a standard industrial building. "The design is very elegant and restrained," Guy Nordenson, an engineer who serves on the commission, wrote in an email. "That is testimony to Selldorf and her team's design and detailing skill and also to the city's strong support for design excellence across the board."

Selldorf admits the project was a big step for her firm, particularly in these difficult times for the design industry. "We've always tried to do a wide range of projects, but this is really important to me," she said. "Like anyone, we struggle, but I would have wanted this job under any circumstances because of what it means for the city." **MC**



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TOPS IT OFF continued from front page

"It became obvious that the only real estate we could control was on top."

Offerings at the new black box, named the Claire Tow Theater, will be by young playwrights delivering to a young audience at cheap ticket prices. The rooftop site actually

has some prominence, since the Diller Scofidio + Renfro masterplan removed the bridge across 65th Street and added a tilting lawn behind Avery Fisher Hall. "Finally you see the Beaumont from the north," Hardy said. "It used to be the backyard. Now, it's the north front of Lincoln Center."

Hardy will be building atop a structure he knows very well. Out of college in the 1950s, Hardy became an assistant to famed set designer Jo Mielziner who was working on the most exciting shows then on Broadway, including *Carousel*, *Death of a Salesman*, and *Cat on a Hot Tin Roof*, for which Mielziner

Hugh Hardy's rooftop addition to the Vivian Beaumont Theater.

boldly hung the bed, a key player, out over the orchestra. "Architecture in the '50s was so boring," Hardy said, "while Broadway was the creative center of all the interesting things happening in the theater."

Mielziner knew Eero Saarinen from their days as camouflage specialists in the U.S. Air Force, and the two collaborated on the design of the building housing both the Beaumont and the Mitzi E. Newhouse Theater. "I was the rum-runner between them," recalled Hardy, noting that the intuitive set designer and the analytical architect did not agree on much. "It was an enforced collaboration."

What Saarinen—a master of the hefty structure—designed was more than adequate to support a two-story, 23,000-square-foot rooftop addition. The lightweight steel structure of the new theater rises up from the same pier columns and uses the same fire stair. "It's almost as if an addition had been imagined," Hardy said. "It fits so nicely." The facade will be a layering of large cross trusses and glass, wrapped in a shimmering veil of slender square aluminum tubes providing shade (as well as points toward making the project LEED Silver). The idea was to contrast with the stolidity of the travertine block below. A terrace spreading out over a green roof will offer the most envious views yet of a complex loaded with vantage points.

Construction is scheduled to begin in a few months on the 131-seat theater with a budget of \$41 million (90 percent already raised by the Lincoln Center Theater's board of directors) and is expected to be complete by early 2012. All ticket prices will be \$20. **JULIE V. IOVINE**

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TO THE RESCUE



JEFF GOLDBERG/ESTO

The Fire Department of New York is made up of many brave men and women, but none are as trained or motivated as the members of the city's five rescue companies. Unlike engine and ladder crews, which go out whenever an alarm goes off, the rescue teams are only called by other firemen when a real emergency is underway. If a building collapses on you, or you are trapped on a ledge, or pinned beneath a car, or your helicopter sinks beneath the Hudson River, these are the guys who will saw, rappel, hoist, dive, or do whatever it takes to get you to safety. They are the special forces of the fire department and they have special tools to do their job, but until the completion this year of Rescue Company 3 in the Bronx—designed by Polshek Partnership—no one has ever built a facility tailored to their needs.

"This was our first firehouse, even the fire department had never done a building dedicated to a

rescue company, so this was uncharted territory," said Guy Maxwell, principal in charge for Polshek. As a result of this knowledge gap, department brass gave the architects unprecedented access to the firemen to ascertain a program. This proved to be a challenge. The FDNY is steeped in tradition, and its members are not big on change. Furthermore, the rescue companies have a make-do attitude developed over years of adapting cramped and antiquated spaces to fit their requirements. Maxwell explained that when he first visited Rescue 3 to ask the company what they wanted, one firefighter produced a sheaf of blueprints for their current 100-year-old firehouse. "Here's what we want," he said. "Build that."

Through repeated visits and conversations, the architects developed a functional plan organized around an apparatus bay. Apparatus—not firetruck—is what fire-

men call their vehicles, and a rescue team's apparatus is a toolbox on wheels whose compartments are stocked with jaws of life, diamond-bladed saws, pneumatic jacks, climbing rigs, shoring implements, scuba gear, and more. Polshek extended this concept to the building, creating what Maxwell terms a "giant toolbox." Around the bay are rooms for storing and maintaining the company's various implements. There is also a training area, including a climbing wall for high-angle drills and a fake manhole for confined spaces exercises.

The first floor's hard materials—bricks and concrete—reflect this "dirty" program. Warmer materials, mainly wood, take over upstairs, which houses the station chief's office, kitchen, dormitory, bathrooms, and fitness center. The architects also placed windows throughout the interior and arranged the rooms to create views into the bay. Skylights flood the interior with natural light, while maintaining privacy.

Rescue 3 is one of nine projects that the Department of Design and Construction has completed for the FDNY since 2002. The agency currently has three EMS stations either in construction or about to break ground, and Norwegian firm Snøhetta won a commission to design a facility for Rescue 2 in Brooklyn, though that project has been put on hold due to budget constraints.

AARON SEWARD



COURTESY REISER + UMEMOTO

UNVEILED

TAIPEI POP MUSIC CENTER

With three distinct building nodes and a vast publicly accessible roof, Reiser + Umemoto's competition-winning design for the Taipei Pop Music Center merges two trends in contemporary design: cultural buildings as icons of civic identity and architecture as landscape. This hybrid strategy seems

to have given the team the edge over finalists Studio Gang and Office dA. "The jury comments commended the design for its flexibility and its urban strategy," principal Jesse Reiser said. The main hall features a lantern-like top and three cantilevered projections, a biomorphic composition that suggests a sea creature. A cube-shaped Hall of Fame Building, with LED-embedded walls and projection surfaces, along with an open-air stage on

a movable system of tracks, bookend the vast landscaped roof. "Since pop music is constantly changing, we felt the content and image of the buildings should change," Reiser said. The facility can be programmed for concerts up to 15,000, and will likely include a variety of industry events and performances almost daily. "The danger of performance spaces is that they can become dead space on non-event days. That was a real issue for us," he added. Retail and restaurants will add vibrancy to the street. Surplus air-conditioning will be vented out to cool the landscaped roof, tempering Taipei's hot climate for concert goers. **AGB**

Architect: Reiser + Umemoto
Client: City of Taipei
Location: Taipei, Taiwan
Completion: 2014

SPLENDID ISOLATION



When **Diller Scofidio + Renfro** collaborated with **FXFOWLE** and **Arup** to revitalize Lincoln Center's celebrated **Alice Tully Hall**, it took their years of experience and the rapid pace of steel construction to ready the stage in just 14 months. Now that the curtain has gone up to reveal the new hall's acoustic brilliance, it's clear that the performance began when giant cantilevers were set in place to suspend newly revealed rehearsal spaces—successfully isolating them from the concert hall below, but not from public view or from standing ovations sure to fill the venue for seasons come.

Structural Steel Right for any application

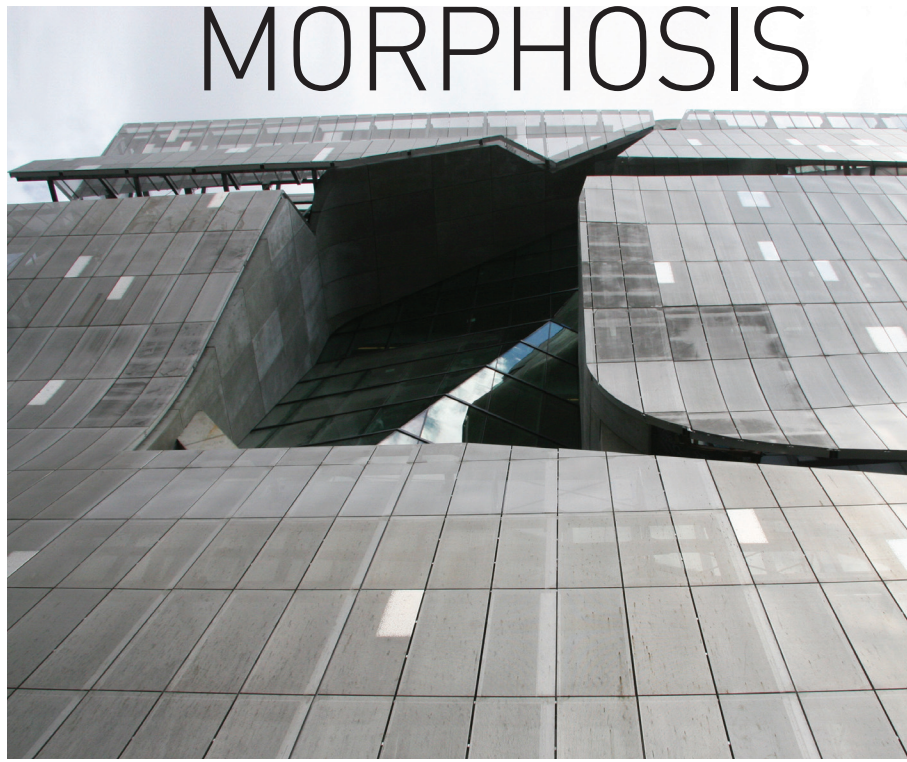
For help achieving the goals of your next project, contact the Steel Institute of New York.

Steel Institute of New York

Publisher of *Metals in Construction*
211 E 43 ST | NY, NY 10017 | 212-697-5553 | www.siny.org

Architects: Diller Scofidio +
Renfro; FXFOWLE
Structural Engineer: Arup
Photo: © Iwan Bann

METAL-MORPHOSIS



The Cooper Union's new academic building by **Morphosis** architect **Thom Mayne** is not only rekindling the school's ability to inspire new generations of art, architecture and engineering students, its dynamic, shimmering form is igniting the imaginations of all who pass through Cooper Square as well. Much of this energy is owed to the unique transparency of the building's steel-and-glass double skin wall system, reducing solar gain while bringing to light the ability of architects, and of ornamental metal, to transform design aspirations into reality.

Transforming design into reality

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Architect: Morphosis
Associate Architect:
Gruzen Samton
Structural Engineers:
John A. Martin & Associates;
Goldstein Associates
Photo: © Joseph David

HOW MUCH WOOD WILL NEW LACEY LAW CHUCK?

WOOD CHECK

Guitarists like to be known as bad boys, but last fall's federal raid on the Gibson Guitar plant in Nashville was one black mark too far. Executing a search warrant in late November, Fish and Wildlife agents were looking for hardwoods, often used in making the company's swoon-worthy instruments, which now are prohibited under a recent amendment to a century-old law called the Lacey Act.

Originally passed in 1900, Lacey is the United States' oldest fish and wildlife protection statute. In May 2008 it was modified to include new requirements for the importation of certain plants and plant products, including exotic woods. Among other things, importers must now submit a declaration of origin at the time of importation. Though the law, which aims to combat widespread illegal logging, became effective on December 15, 2008, its enforcement is being phased in as quickly as regulating bodies can manage, leaving

retailers and distributors to examine everything from furniture and flooring to recycled wood products and appliances with wood trim. Even items with paper instruction booklets and those coated with chemicals containing tree cellulose, fiber, or extract will be included.

The amendments to the Lacey Act disallow an innocent-owner defense, meaning importers who were unaware they had purchased illegal items, but who didn't perform due diligence, would still face penalties up to \$500,000 and prison sentences up to five years. In turn, building owners will seek reimbursement from these distributors for their confiscated materials. The flooring industry has been among the first to see enforcement, and furniture importers have until April to comply. Statistics from the nonprofit environmental organization Rainforest Alliance estimate that 13 to 15 percent of hardwood furniture and flooring imported to the U.S. comes from ille-

gally logged timber.

At the Surfaces floor covering trade show last month, Don Finkell, CEO of national distributor Anderson Hardwood Floors, said his company recently implemented a third-party verification process with Rainforest Alliance.

According to Finkell, third-party verification is the best way for a retailer or distributor to show that they have met the Lacey Act's due care standards. The National Wood Flooring Association is also working with U.S. Customs and the Department of Justice to develop the Responsible Procurement Program (RPP), a third-party audit process intended to lead to Forest Stewardship Council (FSC) certification for companies that participate.

Seeking to dispel myths surrounding the new legislation, the Environmental Investigation Agency (EIA) recently released a document outlining the misconceptions and realities of the amendment. The report emphasizes that Lacey's enforcement is fact-based rather than document-based, offering some words for everyone in the design and building industry to live by: "Checking out and trusting your suppliers and the wood they are providing is as important, if not more important, than proper paperwork." **JENNIFER K. GORSCHÉ**

CHARGED UP? continued from front page from the Mayor's Office of Long-term Planning and Sustainability, *Exploring Electric Vehicle Adoption in New York City*, looks into the potential of electric vehicle usage, taking into account a variety of factors, including the availability of new models, habits of early adopters likely to purchase the vehicles first, and the availability of charging infrastructure. The results point to obvious environmental benefits, but also to consumer roadblocks that could hamper adoption of the cars.

According to *PlaNYC*, the mayor's comprehensive sustainability plan, by 2030 the city must reduce transportation emissions by 44 percent from 2005 levels, and electric vehicles would seem a logical solution. The study, prepared with the help of McKinsey and Company, notes that the production of the electricity used to charge batteries could increase greenhouse-gas emissions at power plants. However, it finds that the decrease in emissions from gas-consuming cars would outweigh that impact, making electric vehicles an energy-saving alternative.

More intriguing is the study's look at the behavior patterns of likely early adopters. The study found a potentially large group who would be willing to make concessions to accommodate electric vehicles. The group is so large, in fact, that demand will likely quickly outstrip the available supply. Because

of this central speed bump, the report focuses its recommendations on educating early adopters before engaging other consumer segments. On the all-important question of charging the vehicles, the report found that most potential electric-car drivers preferred to charge up at home—allowing the city to forgo establishing a dense public charging network—but stakeholders will need to simplify the complex and confusing process of setting up charging equipment in private or commercial garages.

Fortunately for the city, early adopters also understood the higher cost of electric vehicles, so much so that tax incentives, in any form, are not recommended. Ultimately, low-cost actions like educating potential consumers, aiding them in installing the equipment needed to refuel their vehicles, and acknowledging their status as early adopters were found to create the greatest impact on future adoption in New York.

The report comes out at the same time that inspectors with the Mayor's Office of Operations have been using a fleet of ten all-electric Mini Es to make their daily rounds, part of the BMW Group's year-long field test of 500 vehicles in the U.S. Those cars, which travel about 100 miles on a single charge, are currently plugging in at Sanitation and Transportation facilities around the city, where special wall boxes have been installed to recharge a completely drained battery in about two-and-a-half hours. **JL**

Below: When assembled, the 4-foot-by-4-foot flat glass panels appear as one continuous curve. Right, from top: A model shot; white fritting on the Jeffersonian-like domes; the tube steel structure was assembled on scaffolding in the atria; a PFTE fabric membrane on the underside of the grid shell captures available light on the interior.

MOSHE SAFDIE
AND ASSOCIATES
WITH
BURO HAPPOLD
AND SEELE

Congress founded the United States Institute of Peace in 1984 as an independent, nonpartisan organization charged with helping to resolve conflicts overseas. More than just a think tank, the institute sends people into troubled areas—such as Iraq and Afghanistan—to mediate among antagonistic parties, promote the rule of law, aid in the drafting of constitutions, and carry out other outreach programs. If you've never heard of it, you're not alone. The institute, which began life with a staff of 15 or so, has intentionally kept a low profile, operating out of rented office space in downtown D.C. But after 1989, when the collapse of the Cold War gave rise to hundreds of suppressed conflicts, its mission grew. The institute now has over 300 employees, and its face is about to become more public with the completion of a new, 150,000-square-foot headquarters on the National Mall designed by Moshe Safdie and Associates.

With its prominent location across from the Lincoln and Vietnam memorials,

Safdie saw the potential of this building to become a symbol of peace. The trick was how to evoke a sense of serenity without reverting to overt symbolism. The architect decided to accomplish this with a series of white-domed glass roofs—a reference to the Jefferson Memorial—that during the day flood the interior with natural light and at night become glowing beacons on the D.C. skyline. The roofs cover two atria—one containing a public education center, the other servicing the institute's private offices—with spans of as much as 80 feet. While the concept fit the design goals nicely, it ran up against the challenge of a tight budget, and Safdie worked hard with the structural engineers at Buro Happold and German manufacturer Seele to find a cost-effective way to create the appearance of continuous smooth surfaces.

The architect initially wanted curved glass, but this quickly drove the price too high. Instead, the team decided on 4-foot-by-4-foot flat panels whose relatively small size would create a

gradual enough curve to appear as one unbroken arc. Glare off of the surface of the glass, however, threatened to reveal the polyhedral nature of the assembly. To combat this, the designers decided to apply a white frit to the exterior surface, breaking up reflected light and producing a soft glow that conceals the roof's segmented nature. Applying fritting to the exterior surface is usually considered a big no-no, since the ceramic dots tend to capture dust and slowly deteriorate under exposure to weather. However, the practice is becoming more common: Frank Gehry used the technique on his IAC Headquarters in Manhattan. A white film laminated between the fourth and fifth surface of the insulated glass units increases the overall opacity and whiteness, and low-iron glass was chosen to keep the roof from looking green.

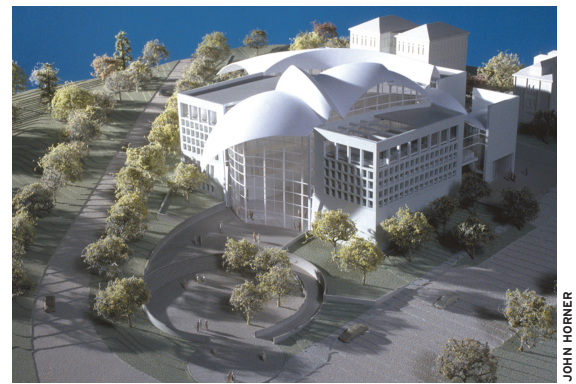
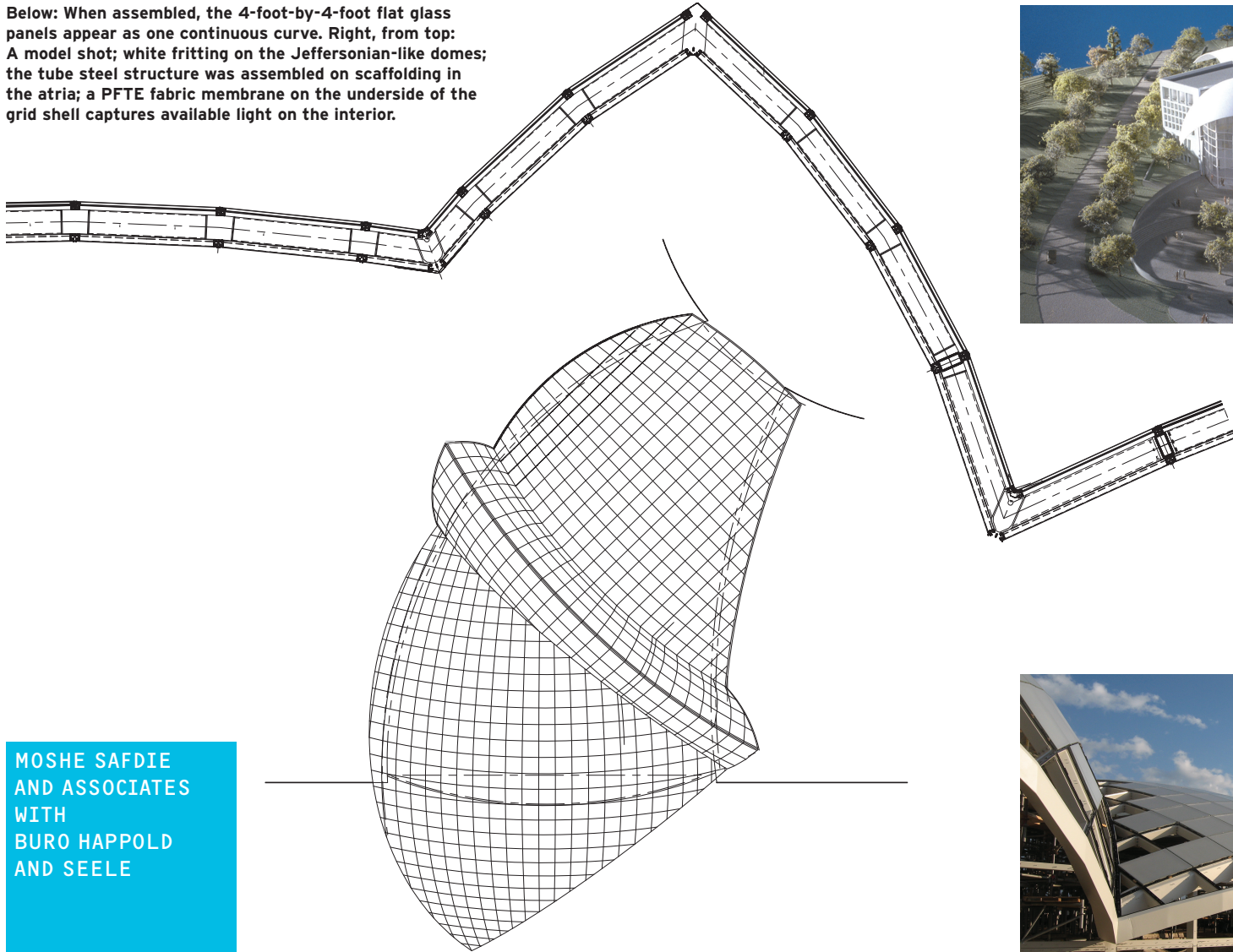
The glass panels clip into aluminum strips supported by a grid shell structure of 8-inch-by-4-inch hollow structural steel sections. Depending on the stress demands, the wall thickness

of these members varies from as little as ½-inch-thick to almost solid. In Germany, Seele shop-welded the grid shell's toroidal forms of tube steel in sections capable of fitting into shipping containers. These sections were bolted together on site atop giant scaffolding erected within the atria. The base building's structure is poured-in-place concrete, and Buro Happold had to design sliding connections between the concrete piers and the grid shell's steel to account for differential movement.

To give the underside of the roof the same smooth, white appearance as the topside no matter the time of day or weather condition, the designers lined the interior of the grid shell with a membrane of white PFTE fabric, a product from Gore called Tenara. In addition to its aesthetic value, the fabric membrane increased the roof's insulation by trapping 8 inches of air, and lent the predominantly marble- and glass-surfaced space its acoustic properties. At night, indirect fluorescent fixtures at the edges of the ceiling cast light along

the membrane, turning the roof into a giant lamp. During the day, the membrane captures available light and explodes it in the interior, while showing the faint outline of the underlying structure. The dome-like geometries of the roof capture both

northern and southern light—both cool blue and warm yellow—blending them on the interior for a pleasant and soothing luminescence—an old trick that Safdie learned when designing factory skylights with his mentor, Louis Kahn. **AS**



JOHN HORNER



COURTESY MOSHE SAFDIE AND ASSOCIATES



COURTESY MOSHE SAFDIE AND ASSOCIATES



COURTESY U.S. INSTITUTE OF PEACE

THE ARCHITECT'S NEWSPAPER MARCH 3, 2010

HOLL BUILDS AGAIN AT FLOOD DAMAGED IOWA U.



COURTESY SHA

A Homecoming for Holl

The 2008 flood of the Iowa River heavily damaged the campus of the University of Iowa, including the school's art building, which dates from 1936. When campus officials decided not to reoccupy the flood-prone building, they turned to Steven Holl Architects (SHA), the designers of a successful 2006 arts expansion building known as the Art Building West.

"It's exciting for us to make a new building next to one of the campus buildings we're most proud of," said Chris McVoy, senior designer with SHA. "We'll also get to shape a piece of the campus between the two buildings.

The space shaped by the building is as important as the building itself."

Before settling on SHA, the university also considered Diller Scofidio + Renfro, Carlos Jimenez, and Polshek Partnership.

Funded primarily through FEMA recovery money, the new 110,000-square-foot building will include a variety of studios and foundries, as well as classroom spaces. The department includes both art history and studio art curricula, which, in the 2006 project, the architects tried to integrate through a "porous design," according to McVoy, with interconnected spaces as well as connections

The porous design connects interior spaces, while also linking to the campus.

to the landscape. A large section of the building is cantilevered over a lagoon.

In the new building, SHA also plans to use a porous strategy, but where that is experienced horizontally in the planar 2006 building, they want the porosity to read vertically in the new project. This will be achieved through skylights or atrium spaces cutting between floors. "It will be complementary but contrasting," McVoy said. "Each project is a new beginning."

AGB

AT DEADLINE

NO LONGER A-DRIFT

It has taken 15 years and millions of dollars of on-again-off-again construction, but Pier A is about to be revitalized. On February 16, the Landmarks Preservation Commission approved the Battery Park City Authority's plans to restore the 124-year-old structure at the mouth of the Hudson for new retail and community uses. H3 Hardy Collaboration Architecture is working on the building, which has been all but abandoned for decades. While much of the pier's original Beaux Arts facade has been removed over the years for more manageable metal cladding, the building will be restored to as much of its former glory as a city-financed \$30 million restoration will allow.

SHOP'S BRIDGE LIFTED

Just up the road, the city has quietly abandoned another long-sought project, as a SHoP-designed pedestrian bridge has become the victim of recent budget cuts. The crossing, planned for West Thames Street, was to open this fall, just in time to serve a new school in the area. According to Battery Park City blog Broadsheet Daily, which broke the news, locals are now crying "Frogger!" as they will be forced to continue to dart amid traffic hurtling up and down the eight-lane street or walk blocks out of their way.

BACK ON BOARD

The Real Estate Board of New York wants the city to bring back the second stop on the No. 7 subway extension that was nixed in 2007. At the time, it was determined that there was only enough money to build a stop at 34th Street and 11th Avenue, and not another at 41st Street and 10th Avenue. A new site, buildthestation.com, was launched last month, along with a public outreach and lobbying campaign. With the boring machines already in the ground, to put off the station could cost many times more than the \$800 million the station would cost beyond the extension's \$2 billion price tag. Developers fear ditching the station would hinder projects on the Far West Side.

TVCC, TAKE 2

One year after an errant fireworks display torched OMA's TVCC tower in Beijing, the Chinese government is set to pronounce the structure safe and ready for repairs. Some had feared that the 44-story tower, which is to house a Mandarin Oriental hotel, would have to be scrapped. But the *Wall Street Journal* reports that work has begun on the reconstruction effort, which will replace some of the building's exterior steel frame and reuse a concrete core. The adjacent CCTV tower, which was not harmed by the fire, has remained unoccupied pending the final verdict on the damaged tower's stability.



Museum of the Second World War

The Museum of the Second World War
announces an international

architectural competition

for the concept of the Museum's building



Total value of awards: 200,000 EUR

1st prize: 80,000 EUR

The Jury includes:

**George Ferguson, Tomasz Konior,
Daniel Libeskind, Jack Lohman,
Andrzej Pągowski, Hans Stimmann**

Deadlines

Request to participate in the competition:

26th March 2010

Submission of entries: **13th August 2010**

www.muzeum1939.pl

Spillman Farmer Architects' ArtsQuest Performing Arts Center.



COURTESY ARTSQUEST

BLAST FROM THE PAST continued from front page cultural campus that is expected to draw 750,000 visitors to the Lehigh Valley each year. Called SteelStacks, the project is a result of years of planning by local group ArtsQuest and public broadcaster PBS 39 following the plant's closure in 1995 and its partial conversion into the Sands Casino, open last year.

Philadelphia-based firm Wallace Roberts & Todd (WRT) will design the centerpiece of the public-private venture, a three-block area called the 21st Century Town Square. "It has to function as a very flexible space," said Ignacio Bunster, the WRT principal in charge of the project. The square will be used for farmers' markets, celebrations, and ArtsQuest programming, and will face an outdoor stage sponsored by the Leavitt Foundation for the Performing Arts.

The firm had its first workshop with stakeholders in February, and plans to deliver final proposals by late spring. WRT is working with a team that includes L'Observatoire International Lighting and artist Ned Kahn to round out a scheme of public seating, park space, and interactive educational features. Bunster said the project is advancing quickly, so that portions can be complete in time for the 65,000-square-foot ArtsQuest Performing Arts Center opening in 2011. The adjacent PBS 39 Broadcast Center is scheduled to break ground in June.

Paramount in the design process is a respect for the site's industrial heritage. "We are keenly aware of the visual impact of the steel stacks," said Bunster. "We don't want to do anything to upset the views of them. Anything like lights or a pavilion for performances won't be obstructing the original structure."

Though the stacks won't be altered, the plan includes proposals for the adaptive reuse of several Bethlehem buildings. The Performing Arts Center, designed by architect-of-record Spillman Farmer Architects, will use the factory's 4,000-square-foot former blast furnace room as a multipurpose community space and a two-screen cinema. The city plans to transform the 8,000-square-foot, stone-and-brick industrial stock house, constructed in 1863, into its new visitors center. Phase Two of the campus plans would include a new ArtsQuest Festival Center located in the factory's former turn-and-grind shop.

With a recent \$250,000 grant from the Bank of America Charitable Foundation, the project is attracting big-name benefactors. And as SteelStacks begins a public campaign for donations to finance the \$42 million undertaking, more are likely to come on board. The site has made a powerful impact on the design team, too. "We do work all over the country on similar public space projects," said Bunster. "There's really nothing out there that has this history and setting."

JKG

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Sculpture: Gyre, Thomas H. Sayre, N.C. Museum of Art

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EMERGING VOICES — 2010

The rite of passage for architects known as EMERGING VOICES has for 27 years told us whom to watch. The Architectural League-sponsored lecture series has been dependably prescient in its selection of talent on the rise, whether it was Morphosis in 1983, Toshiko Mori in 1992, or Teddy Cruz in 2006. Probably of even greater fascination is the map of interests that the series plots from year to year. The lines are not hard-drawn, but over time, and retrospectively,

they become clear indicators of the profession's concerns and direction.

Last year, Anne Rieselbach, program director at the League, wondered if 2010 would produce more theoretical thinking and speculative projects. Intriguingly, that has not been the case. Instead, readers will find not only a broad geographical diversity in firms hailing from Vancouver to Milwaukee to Mexico City, but also that their commissions are spread all over the globe, from Anchorage

to Beirut to China. Firm size is clearly no longer a bar to innovative ideas finding expression abroad. While intensity is the likely hallmark of these ambitious firms, an even more encouraging sign is the consistent commitment to finding ways to get involved from within the system—be it bureaucratic, academic, or social—in order to change not only buildings themselves but how the world is built.



THE ARCHITECT'S NEWSPAPER MARCH 3, 2010

PREVIOUS PAGE:
VERTICAL LANDSCAPE URBANISM
HOLMESTRAND, NORWAY
BELOW:
BAABDAT RESIDENCE
BAABDAT, LEBANON

With two projects under construction in downtown Beirut, the New York-based practice L.E.FT has found fertile ground for exploring spatial politics, along with a creative freedom that can be hard to come by in the United States. "Lebanon is much more forgiving, bureaucratically speaking," partner Ziad Jamaledine explained. "Even though it is a very traditional culture in certain respects, there is still more room to experiment."

The firm's three Lebanon-born partners—Jamaledine, Makram el Kadi, and Naji Moujaes—have used that freedom to probe shifting social boundaries, whether at the scale of the block or the international border. The Beirut Exhibition Hall, now under construction, is designed as a placeholder amid a stretch of reclaimed waterfront destined for redevelopment. To reflect the potential of its surroundings, the firm is cladding the exterior in a custom corrugated, mirrored aluminum. "We're playing with the border between an uncertain interior and an uncertain exterior," Jamaledine said. "It will become an indicator of the urban growth around it." At the other end of the spectrum, L.E.FT proposed an evacuation plan for the entire Lebanese population using a fleet of barges that, once they have entered international waters, double as refuges with social freedoms typically barred on land.

The three partners studied at the American University of Beirut before embarking on graduate training in the U.S. El Kadi and Jamaledine then

worked at Steven Holl Architects for five years before launching L.E.FT in 2005. Having completed several New York interiors and a series of boutiques for the Intermix apparel line, the three-person office is now collaborating with Holl on the Beirut Marina as part of the war-torn city's ongoing reconstruction. The mixed-use complex is a set of sweeping, low-lying platforms that extend the existing cornice as an "urban beach." A landscape-driven logic also informs the Baabdat Residence, scheduled to begin construction in Lebanon this year, with a spectacular rooftop roundabout that echoes the region's agricultural terraces.

It is not in Lebanon but Norway where the firm has most inventively melded site and social program. Commissioned by the town of Holmestrand to connect its historic village with a clifftop addition, the architects proposed an urban armature along an existing pedestrian path up the hillside. Designed with Oslo-based Studio hp Landskap, the plan's focal point is an elevator tower that links the two levels while serving as an infrastructural spine for apartments. (The town is currently seeking investors for the project.) Embedded within the slope are grotto-like cultural and commercial structures, while a series of villas lines the upper cliff edge. "We conceived it as a whole urban development that would be more economically beneficial for the city," said el Kadi. "It's a building camouflaged as a masterplan."

JEFF BYLES

TATIANA BILBAO

— MEXICO CITY

BELOW:
IRAPUTO MUSIC HALL AND
SPORTS CENTER
GUANAJUATO, MEXICO
BELOW, LEFT:
BIOTECHNOLOGICAL PARK BUILDING
SINALOA, MEXICO

"My father said it was in my blood because my grandfather was an architect in Bilbao," architect Tatiana Bilbao said. But two years spent as a researcher in Mexico City's Urban Housing and Development Department was a dampening experience. "It was very bureaucratic and I could see that it was not the way to get things done."

And yet she had learned a lot there about how cities outside Mexico work, even traveling to China to witness the lightning speed of development in Shanghai. "Planning in Mexico is different from anywhere else; it is always reactive," said Bilbao, adding that she became even more committed to exploring the relationships between spaces, context, and society.

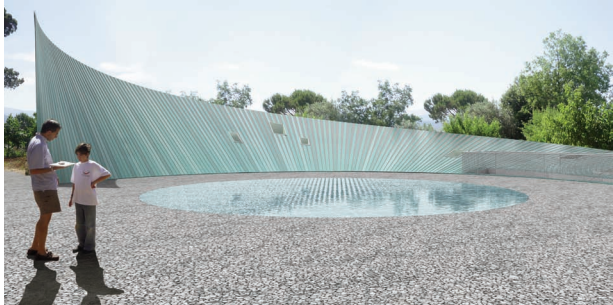
In 2004, she opened a private office along with a separate research studio, MXDF (collaborating with 2009 Emerging Voice Derek Dellekamp and this year's Michel Rojkind), to continue exploring issues about innovative approaches to urban development. Work in her own practice soon attracted attention for such projects as her collaboration on a beach house with artist Gabriel Orozco and a pavilion for the Jinhua Architecture Park in China commissioned by the artist Ai Wei Wei, both with elemental forms and sophisticated plans.

More recently, Bilbao's private office has been able to take advantage of research and connections made through MXDF, where collaborations with universities, government offices, and students are common. The Biotechnological Park Building,

a private university building at the Tecnológico de Monterrey Campus Culiacán, provided such an opportunity. The building is conceived as an incubator bringing together students and innovative corporations for cross-fertilization of new ideas. The five-story building is stacked and skewed but also organically planned so that academic research carried out on the ground floor can make its way to the business entrepreneurs at the top. In addition, design elements on each floor—from the photovoltaic film on the fifth-floor glass to the *brise soleil* on the second floor made of tubes circulating with water—represent a different sustainable system essential to the whole.

At the Irapuato Music Hall and Sports Center in Guanajuato, Bilbao took a vernacular idea—the village outdoor arena used for everything from cockfights to music concerts—and transformed it into a yearlong civic space. The drum-shaped, 107,000-square-foot building mimics the shape of its central element, the stage, surrounded by tight rings of bench seating. Bilbao then wrapped the brick exterior (no glass was needed, as the climate is so mild) in more loosely sloped ramps that provide circulation, but more importantly are lined with terraces, restaurants, and bars open year-round whether or not the arena is scheduled with events.

Bilbao said, "I wanted to add spontaneous uses to the programmatic ones, so it would become a place people can really use." JULIE V. IOVINE



SLADE ARCHITECTURE

NEW YORK

BELOW, TOP:
SHARK EXHIBIT BUILDING
CONEY ISLAND, NEW YORK
BELOW, BOTTOM:
ORDOS 100 STACK HOUSE
INNER MONGOLIA, CHINA

Slade Architecture aims to convince clients that high concept doesn't have to undermine function. Whether it's a stair wall made entirely of plastic cells for hundreds of Barbie dolls, or another of magnet-friendly metal for the founder of Ricky's drug stores, Slade manipulates perception and scale to make meaningful connections for both public and private users of a space. And the approach is working in projects from Coney Island to Inner Mongolia for husband-and-wife team James and Hayes Slade. "There's always that relationship between the occupant and the artifact of the building, and that relationship is always at the heart of what we're trying to investigate," said James.

Founded in 2002, the firm has completed a wide range of projects and, since its inception in 2004, has been selected for New York City's DDC Design and Construction Excellence program. Their first project with the DDC, the renovation of a library at the Montessori Progressive Learning Center in Queens, went beyond the initial goal of book storage to include an assembly area for students.

Overseas, Slade has applied their connection-centered design to Mattel's House of Barbie in Shanghai. "It's a mix of cultures and times," said Hayes of the six-story, 35,000-square-foot flagship prototype. "Barbie has a long history and many associations, but she'd never had a space to represent who she is." Using architecture to anchor Barbie to fashion and design, the space aims to speak

to females of all ages by folding historical references into a head-spinning contemporary aesthetic. In the cafe, acrylic chairs are screen-printed with the silhouettes of more classic seating, while the mosaic tile floor riffs on the herringbone pattern of the original doll's bathing suit. The emporium is, of course, permeated by a heavy dose of pink that seeps through to drench the lighting of the glass facade, as well.

Selected to design a home for the Ordos 100 development in China, Slade opted to elevate locally ubiquitous brick through a simple geometric mechanism that, when repeated, creates a pattern and texture that constantly changes as light strikes over the course of a day. The volumes of the home are arranged to look longer or shorter from different points of view, using perspective and angularity to give simple architecture a more complex sculptural quality.

Currently, the firm is working on two cultural projects in New York City: a building for a new shark tank at the New York Aquarium, and a masterplan for the Staten Island Zoo. In the design for the shark exhibit, Slade's penchant for interactivity and boundary-stretching plays out in the form of an immersive landscape that will also serve as the entrance marker for the Aquarium on the Coney Island boardwalk. "It's one thing to understand the goals and obvious requirements," said James, "but we really want to take it as far as we can beyond that." **JOHN LEIMBACH**

STUDIO SUMO

NEW YORK

BELOW, TOP:
JOSAI UNIVERSITY
JAPAN
BELOW, BOTTOM:
MITAN HOUSING
MIAMI

The name "SUMO" is a portmanteau of the first name (Sunil) and nickname (Momo) of Studio SUMO's two principals, Sunil Bald and Yolande Daniels. But it became unexpectedly appropriate when the New York-based firm started designing university buildings for Josai University's many campuses in Japan. Included in an array of built and pending designs for Josai, there is a museum, dormitory, and school of management whose buildings are connected to each other and the larger campus. "Most Japanese universities are composed of these very inward-looking buildings and segregated departments," Bald said. "Part of the reason we've been asked to do work there is that our interventions allow the university to rethink themselves urbanistically."

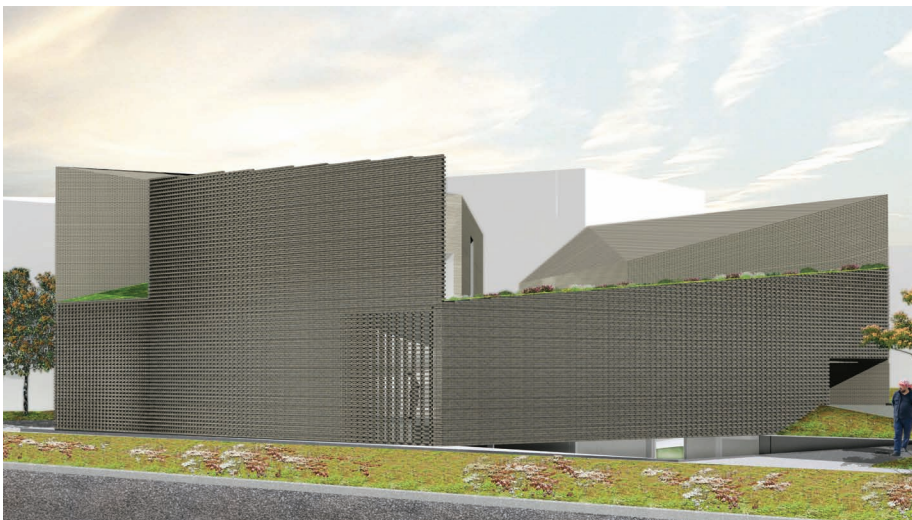
If SUMO's 15-year practice is unusual for its Japan-U.S. split, it's also unusual for its trajectory. Most firms graduate from residential projects to institutional and artistic work; SUMO took the opposite tack. Daniels and Bald started collaborating in the mid-1990s, drawing on academic work (Daniels teaches at Columbia, Bald at Parsons and Yale) to win competitions, starting with the MTA Arts for Transit in 1995, and were asked to design the Architectural League's *New New York* exhibition in 2000. Their short but high-profile record put them in the sights of Bernard Tschumi in 2000, who invited them to help with a competition entry for a temporary new home for the Museum for African Art

(MfAA) in Queens, which built their design in 2001. Several years later, they were invited to design the Museum of Contemporary African Diasporic Art in Brooklyn, completed in 2006.

Lofts and apartment buildings are now a large part of the firm's repertoire. A Harlem duplex features a trick they first deployed in the MfAA, in which they disguised doors by embedding them in wall recesses. Lessons from an art installation that SUMO created on the history of the shotgun apartment came in handy in 2007, when they were asked to design an apartment block in Miami's Little Haiti. Seeking to create something that would be both attentive to West Indian culture as well as affordable, Daniels and Bald designed a series of blocks made up of shotgun and Creole manor-style apartments. "Every apartment has a front door and back door that open to the outside," Bald said, to make it feel more like a stand-alone Creole house and provide cross-ventilation.

With an expanding residential practice, two teaching loads, and the possibility of opening a Tokyo office, Daniels and Bald have a full plate, but they haven't abandoned their artistic roots. A series of exhibits, installations, and museum designs—from a sculptural folly for a Baltimore museum to a high-tech educational gallery in the MfAA—is keeping SUMO busy and planting the seeds for future inspiration.

JULIA GALEF



THE ARCHITECT'S NEWSPAPER MARCH 3, 2010

ROJKIND ARQUITECTOS

MEXICO CITY

BELOW, TOP:
NESTLÉ APPLICATION GROUP
QUERÉTARO, MEXICO
BELOW, BOTTOM:
TAMAYO CONTEMPORARY ART MUSEUM
ATIZAPAN, MEXICO

For ten years before starting his own architecture firm, Michel Rojkind was a drummer for Aleks Syntek y la Gente Normal, a Mexican rock band that signed with Virgin records and cut four albums. "Because I had been a musician, it took a while before they started taking us seriously in Mexico," he said. Luckily for Rojkind, who co-founded Adria+Broid+Rojkind in 1998 and his current firm Rojkind Arquitectos in 2002, other countries saw value in his rockstar status, and more importantly, in his architecture.

Now Rojkind has built award-winning designs all over the world, but the ones in his home country remain closest to his heart. "That is the thing about living in Mexico City," he said. "It's constant chaos, so you're constantly inspired to improve things."

Living in a city of nearly 22 million people also tends to lead to collaborations. Last year, Rojkind won a competition with Copenhagen firm BIG to design the new Tamayo Contemporary Art Museum extension just outside of Mexico City. For his new Tori restaurant in the city's Polanco neighborhood, Rojkind is working with industrial designer Héctor Ersawe to create a new home for the popular Japanese eatery. The scheme weaves a double-layer steel lattice over an existing house, one of many being transformed into restaurants or shops in the recently rezoned area.

Responding to Mexico's traditions and history while planning for its economic and

cultural future is a large part of Rojkind's work in his home country. The Tamayo expansion will point its cruciform shape toward Mexico City, presenting sweeping views from its rooftop while creating ample space and ideal environmental performance for educational and cultural programming below. A similar balance is reached by the architect's design of the Nestlé Application Group research building in Querétaro. Because the site is protected by UNESCO, the new structure had to incorporate a portico with arches. Initially, Rojkind was not very interested in such strictures, but putting programmatic requirements before design work is the firm's paramount goal. He created a group of shiny orthogonal structures with semi-spherical interiors that cut through exterior walls, revealing the saffron-walled laboratories within. (An earlier Nestlé project, the sculpturally folded Chocolate Museum, is pictured on the front page.)

Adapting studio designs and materials, not to mention timelines, to fit his Mexican projects is another challenge. For the Nestlé project, Rojkind had local workers fabricate the domed ceilings with simple steel parts instead of employing more complex manufacturing techniques. "I joke with my Swiss architect friends that I wouldn't know how to work in Switzerland, where everything is perfect," he said. "You have to figure out ways to make things happen here, and it inspires me."

JENNIFER K. GORSCHÉ

LA DALLMAN

MILWAUKEE, WISCONSIN

BELOW, TOP:
URBAN PLAZA
MILWAUKEE
BELOW, BOTTOM:
LEVY HOUSE
MILWAUKEE

Wisconsin's lake vistas and Rust Belt downtowns catalyzed the creative vision of East Coast transplant La Dallman. Husband-and-wife team Grace La and James Dallman met at Harvard's Graduate School of Design and began their partnership in Boston, but resettled in Milwaukee when La was invited to join the faculty of the University of Wisconsin in 1999. "Milwaukee is this very post-industrial city, yet it has the fertile specificity of being on the Great Lakes," she said. "Since we're here, we've been trying to tap into it and make things that we couldn't make before."

The 2008 Levy House, for example. A private residence just outside of Milwaukee, the house is located on one of the steep ravines that drain water into Lake Michigan. La Dallman responded to the site with a striking massing in which a second-story bedroom is cantilevered out over the first-floor living room. "The idea of the massing was to thrust oneself toward that view as much as possible," La said. Since the first story is made up largely of (non-load-bearing) glass to maximize views, the architects employed a structural post-tension concrete system to support the entire second floor on a single column in the living room. A custom-designed Corten steel cladding shows off the natural coloration of rust, blending the house into its surroundings and giving the lake vistas top billing.

Milwaukee's particular urban conditions have also proven fertile ground for inspiration.

"We discovered there are a lot of underutilized, leftover spaces that can really be given a new life," La said. One that piqued their attention was a 700-foot-long steel viaduct which had been constructed in 1925 to support trolley cars passing over the Milwaukee River, and which now carries cars traveling at highway speeds. "We thought if we could make a pedestrian connection across this river, all sorts of things might be able to happen—like renewed retail and commercial activity on both sides, or possibilities for alternative transportation," the architect said.

Working with a community group, they won grants to develop a plan for a footbridge hanging from the cathedral-like underside of the viaduct, which earned the nickname "Marsupial Bridge" for the way it resembles a marsupial baby clinging to its mother's belly. The footbridge terminates in a public space outfitted with internally-lit, concrete-and-acrylic benches, where local groups have started holding film festivals and beer gardens. Without an indication on any map of its existence, the footbridge has nevertheless begun to attract a groundswell of public attention and was recently voted one of the hippest spots in Milwaukee. "We knew we had made it into the consciousness of Milwaukee when we started to see it on the album covers of local bands," La said. **JE**



PAUL RIVERA/ARCHPHOTO



GLESSNER GROUP



KEVIN MIYAZAKI

MOLO

VANCOUVER, CANADA

BELOW, TOP:
SOFT PRODUCTS
BELOW, BOTTOM:
NEBUTA HOUSE
AOMORI, JAPAN

Vancouver-based design and production studio molo has made its name creating products with the most ephemeral of materials—paper. And their newest project—a year-round cultural center dedicated to the Japanese tradition of making paper floats—is as good a metaphor as any for the timelessness of ephemera. The firm, founded by Stephanie Forsythe and Todd MacAllen, is building the so-called Nebuta House in the northern Japanese city of Aomori.

“The *Nebuta* are incredible creatures and characters created from paper, light, and myth,” said Forsythe, adding that the building will provide a place for visitors to witness the yearlong creation of the mythical beings, which emerge for just one week in August when millions are drawn to Aomori to watch dancers and musicians guide the *Nebuta* floats through the city streets.

Unlike most of molo’s product designs, the Nebuta House is made from more sturdy materials. More than 800 individually shaped steel ribbons will encircle a glass-and-steel structure, creating a 40-foot-tall screen that casts a pattern of light and shadow on the interior. In addition to a restaurant, it will contain gallery space, a theater, and a place for visitors to watch *Nebuta* artists at work.

Though an ocean away from their hometown, Forsythe and MacAllen, who began experimenting with paper shapes in 2003, are familiar with the *Nebutas’* *washi* paper shells and flexible wood-and-wire

forms. After launching their softwall and softblock space dividers, they moved on to make variations of the collapsible, modular shapes for lighting and seating. They recently added LED lighting to their original concept of movable paper walls.

In the spirit of traditional *shoji* screens and the contemporary cardboard structures of Shigeru Ban, the studio continues a long history of finding strength in inherently weak materials. For the softwall and softseating products, the paper erodes nicely, developing a patina like the pages of a love-worn book. But for other experiments like the softhouse, which was the first “soft” concept, proposed as a solution for homelessness, the designers said they still are trying to find an appropriately durable material.

Last winter, Forsythe and MacAllen built an outdoor public room of snow as part of the outdoor *FREEZE* exhibition in Anchorage, Alaska. The 84-foot Northern Sky Circle proved to be a favorite gathering place for attendees, who kept a fire going there around the clock. As their textile softwall goes on display this year at MoMA, the studio continues its research into finding innovative uses for commonplace materials, but without losing sight of the long-term value of temporary things.

JKG

URBANLAB

CHICAGO

BELOW, TOP:
ECHO PARK HOUSE
LOS ANGELES
BELOW, BOTTOM:
CENTRAL OPEN SPACE
SOUTH KOREA

Sarah Dunn and Martin Felsen moved to Chicago “sort of accidentally on purpose,” said Dunn, having graduated from the Graduate School of Architecture, Planning and Preservation at Columbia University in New York. The Windy City afforded them the better chance, the couple decided, “to build and build earlier,” along with more opportunities to get involved in urban policy and put their ideas to the test.

They established UrbanLab in 2000 as an architecture and urban design firm equally dedicated to the practicalities of construction and to research into the postindustrial issues of cities like Chicago.

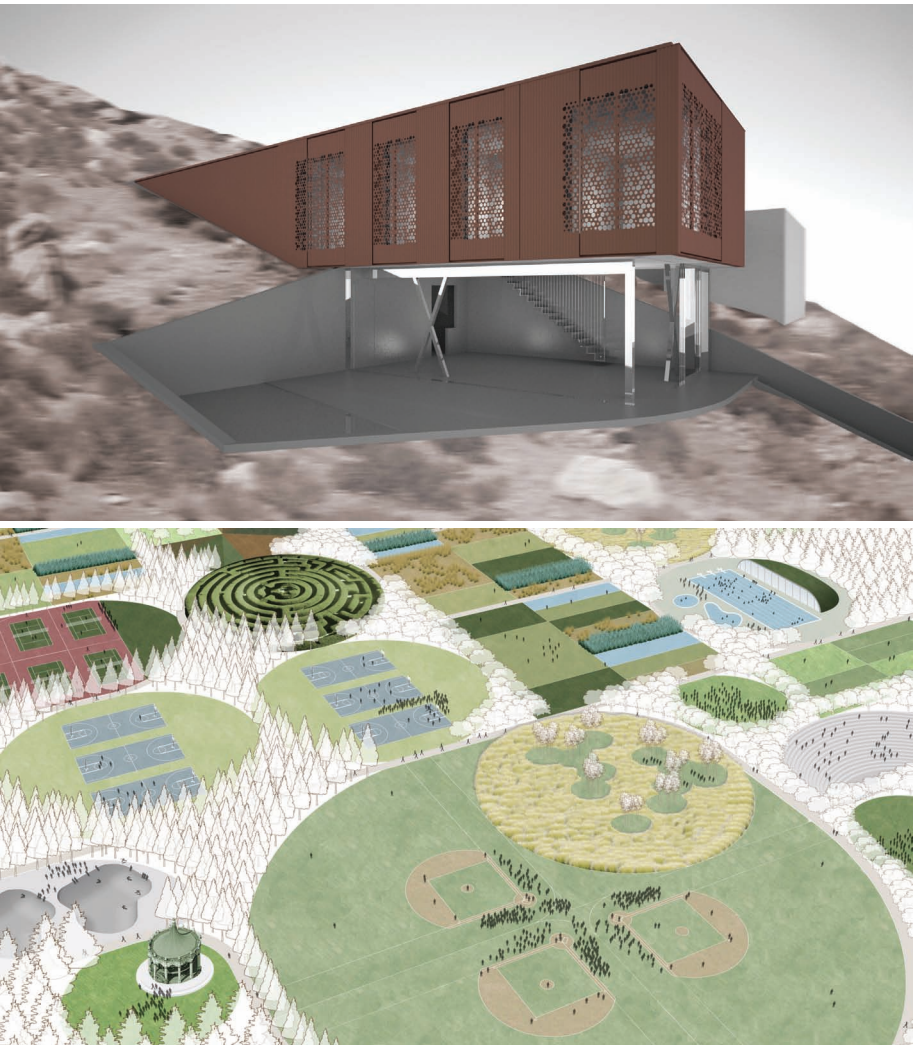
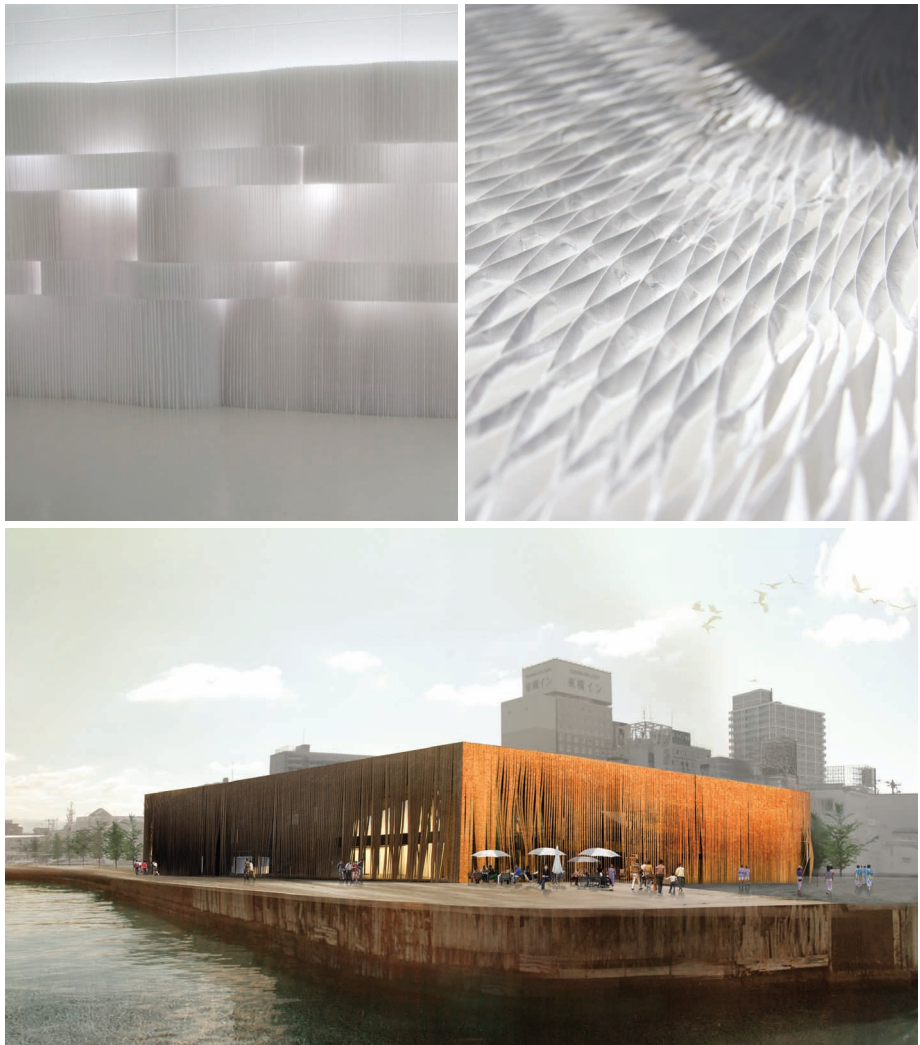
That city’s sprawl, its traditions, and its political system dovetailed with the way Dunn and Felsen work. “We wanted to create a multi-scale practice,” said Dunn, “and there’s a history of doing that: Frank Lloyd Wright, Mies, and Burnham are only the most famous. People here can do both buildings and neighborhood-scale communities.” Even shaping the political landscape is within reach. “Basically, the city is ruled by a dictator,” Felsen said, but also a “class of leaders who really look to architects to help solve problems.” Participating in task forces on matters of zoning, housing, and infrastructure has provided what feels like “a very direct link to the mayor,” Dunn said. In 2008, Felsen and Dunn also became directors at Archeworks, the multidisciplinary design school.

In an office that’s six-committed-people strong (plus

the couple’s toddler, who has been assigned her own job number), UrbanLab has followed through on projects large and small. Currently one of the most challenging is *Growing Water*, an investigation (funded by both the mayor’s office and a 2009 Latrobe Prize) into ways to channel street runoff back into the Great Lakes while threading a skein of linear parks throughout the city. “We want to use the grid to get off the grid,” said Dunn. For a competition in South Korea called *Central Open Space*, the designers generated a plug-and-expand approach involving some 50 different programs that can expand and adapt to fill a space eight times the size of New York’s Central Park.

At the smaller scale, the architects have designed over a dozen residences. While most are in the Chicago area, the Echo Park house is in Los Angeles and has a dual personality. An upper section of private spaces expresses all the cantilevering drama of a Case Study project, while an indoor-outdoor living room melds into the ground like “a landscaped object.” (The project is currently in permit review.)

Through design and research, teaching and political activism, Felsen and Dunn want to show that architecture can shape the world not only from the ground up, but also from inside the system and out. JVI



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MARCH

WEDNESDAY 3
LECTURES
Steven Roth
The Real Estate CEO
6:30 p.m.
Columbia GSAPP
Wood Auditorium, Avery Hall
www.arch.columbia.edu

Michel Rojkind,
Sunil Bald, and
Yolande Daniels
Emerging Voices
6:45 p.m.
New Museum
235 Bowery
www.newmuseum.org

Lonnie Bunch, David Adjaye,
and Phil Freelon
A 21st Century African
American Museum
6:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

SYMPOSIUM
A 'City Center' for the Strip
Fred Clarke, Francisco
Gonzalez-Pulido, A. Eugene
Kohn, Daniel Libeskind, Sven
Van Assche, Rafael Viñoly,
and Christine Williams
6:00 p.m.
Harvard Graduate School of
Design
48 Quincy St., Cambridge
www.gsd.harvard.edu

EXHIBITION OPENING
The Imaginary Museum:
Dakis Joannou Collection
New Museum
235 Bowery
www.newmuseum.org

THURSDAY 4
LECTURE
Georges Farhat and
Raffaella Fabiana Giannetto
The Future of History:
Instruments of Modernity
6:30 p.m.
Harvard Graduate School of
Design
48 Quincy St., Cambridge
www.gsd.harvard.edu

EVENT
Performance 8
William Kentridge:
I am not me, the horse is
not mine
7:00 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

EXHIBITION OPENINGS
Charles Addams' New York
Museum of the City of
New York
1220 5th Ave.
www.mcny.org

Anna Parkina
Gladstone Gallery
530 West 21st St.
www.gladstonegallery.com

FRIDAY 5
LECTURE
Glenn Dixon
Black Box:
Phoebe Greenberg
12:30 p.m.
Hirshhorn Museum
Independence Ave. and
7th St., Washington, D.C.
www.hirshhorn.si.edu

SATURDAY 6
EXHIBITION OPENING
Informed by Fire:
Highlights of
American Ceramics
Philadelphia Museum of Art
26th St. and the
Benjamin Franklin Pkwy.
Philadelphia
www.philamuseum.org

WITH THE KIDS
Building the
Brooklyn Bridge
1:00 p.m.
Brooklyn Historical Society
128 Pierrepont St.
Brooklyn
www.brooklynhistory.org

Design Kids:
Fashion as Collage
1:00 p.m.
Cooper-Hewitt, National
Design Museum
2 East 91st St.
www.cooperhewitt.org

MONDAY 8
LECTURES
What do You See?
How to Talk with
Your Child about Art
9:30 a.m.
Katonah Museum of Art
134 Jay St.
Katonah
www.katonahmuseum.org

Molleen Theodore
Interpretation or Experience:
Approaches to Minimalist
Works of Art
12:30 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

Toshiko Mori
Role Models and
Paradigm Shift:
Frank, Paul, Marcel,
and Me
6:30 p.m.
National Building Museum
401 F St. NW,
Washington, D.C.
www.nbm.org

EVENT
On Criticism:
A Reading Group
7:00 p.m.
The Architectural League
594 Broadway
www.archleague.org

EXHIBITION OPENING
Sprout 3:
The 3rd Annual
Exhibition of New York City
Children's Art
Horticultural Society of
New York
148 West 37th St.
www.hsn.org

TUESDAY 9
LECTURES
Dickson Despommier
The City as Ecosystem
1:00 p.m.
Columbia GSAPP
Wood Auditorium
Avery Hall
www.arch.columbia.edu

Ken Smith
biglittleskipthemiddle
6:30 p.m.
Harvard Graduate
School of Design
48 Quincy St., Cambridge
www.gsd.harvard.edu

Moyra Davey, LaToya Ruby
Frazier, and A. L. Steiner
Through Other Lenses
6:30 p.m.
The Fales Library
70 Washington Square South
www.nyu.edu

EXHIBITION OPENINGS
Masterpieces of
European Painting from
Dulwich Picture Gallery
The Frick Collection
1 East 70th St.
www.frick.org

Ryuji Myamoto
Kobe 1995
Cohen Amador Gallery
41 East 57th St.
www.cohenamador.com

WEDNESDAY 10
LECTURES
James Dallman,
Grace La, Makram el Kadi,
Ziad Jamaledidine, and
Naji Moujaes
Emerging Voices
6:45 p.m.
New Museum
235 Bowery
www.newmuseum.org

Heping Liu
Hydraulic Engineering,
Emperorship, and Ecology in
10th and 11th Century China:
Evidence from the Visual Arts
6:00 p.m.
Bard Graduate Center
Lecture Hall
38 West 86th St.
www.bgc.bard.edu

Steven Semes
The Future of the Past
6:30 p.m.
Institute of Classical
Architecture & Classical
America
20 West 44th St.
www.classicist.org

Hassan Khan
The Shape of the Argument
6:30 p.m.
19 Washington Square North
nyuad.nyu.edu

EXHIBITION OPENING
The Modern Myth:
Drawing Mythologies in
Modern Times
Museum of Modern Art
11 West 53rd St.
www.moma.org

THURSDAY 11
LECTURES
Richard Koshalek and
Ivan Chermayeff
Josef Albers
7:00 p.m.
Hirshhorn Museum
Independence Ave.
and 7th St.
Washington, D.C.
www.hirshhorn.si.edu

Timothy Mitchell
Architecture Inside-Out:
Carbon Democracy
6:30 p.m.
Columbia GSAPP
Wood Auditorium, Avery Hall
www.arch.columbia.edu

EVENT
Can Collaboration Help Haiti?
6:30 p.m.
Museum of Arts and Design
2 Columbus Circle
www.madmuseum.org

EXHIBITION OPENINGS
Otto Dix
Neue Galerie New York
1048 5th Ave.
www.neuegalerie.org

Colorforms
Hirshhorn Museum
Independence Ave.
and 7th St.
Washington, D.C.
www.hirshhorn.si.edu

FRIDAY 12
EXHIBITION OPENINGS
Arts of Bengal:
Town, Temple, Mosque
Philadelphia Museum of Art
26th St. and the Benjamin
Franklin Pkwy.
Philadelphia
www.philamuseum.org

Graphic Heroes,
Magic Monsters:
Japanese Prints by Utagawa
Kuniyoshi from the Arthur R.
Miller Collection
Japan Society
333 East 47th St.
www.japansociety.org

SATURDAY 13
EXHIBITION OPENINGS
Global/National:
The Order of Chaos
Exit Art
475 10th Ave.
www.exitart.org

Ivette Zighelboim
Marianne Boesky Gallery
509 West 24th St.
www.marianneboeskygallery.com

WITH THE KIDS
Family Day @ the Center:
Make it Modern
11:00 a.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

The Rock, the Flower, and
the Bug: Painting Borders
2:00 p.m.
The Morgan Library &
Museum
225 Madison Ave.
www.themorgan.org

SUNDAY 14
TOUR
Exploring East Side Diversity:
Islamic, Christian, and Jewish
Sanctuaries
2:00 p.m.
96th St. and 3rd Ave.
www.mas.org

EXHIBITION OPENING
Marina Abramovic
The Artist is Present
Museum of Modern Art
11 West 53rd St.
www.moma.org

TUESDAY 16
LECTURE
Marcy B. Freedman
Sticks and Stones:
The Art of Cutting
7:30 p.m.
Katonah Museum of Art
134 Jay St., Katonah
www.katonahmuseum.org

EXHIBITION OPENING
Side by Side: Oberlin's
Masterworks at the Met
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org



LUIS BURRIEL BIELZA

ARCHITECTURE WITH AND WITHOUT LE CORBUSIER
JOSE OUBRERIE

Spitzer School of Architecture
City College of New York
141 Convent Avenue
Through May 14

Two exceptional works by French architect Jose Oubrierie, the last remaining disciple and protégé of Le Corbusier, are currently on exhibit at City College's Spitzer School of Architecture. Oubrierie worked in Le Corbusier's office from 1957 to 1965, and collaborated most notably on the Eglise Saint-Pierre in Firminy, France (above). Begun in the 1960s, the church was to be the fourth in a suite of projects as part of a progressive civic plan to transform the town. After Le Corbusier's death in 1965, the young apprentice continued the design and, after lengthy interruptions, completed the extraordinary space in 2006. Working independently, Oubrierie also designed the Miller House, a surpassing example of modernist architecture realized between 1988 and 1992 on the northeast side of Lexington, Kentucky. A recent visiting professor at City College, Oubrierie designed the exhibition himself, including original models, drawings, photographs, and videos of the two architectural milestones.



JEAN YONG

OLAFUR ELIASSON:
MULTIPLE SHADOW HOUSE

Tanya Bonakdar Gallery
521 West 21st Street
Through March 20

The Danish-Icelandic artist Olafur Eliasson made a New York splash during the summer of 2008 with his freestanding East River waterfalls. The four aqua-follies embodied the artist's frequent preoccupation with the intersection of nature and technology, along with our subjective perception of space. This month, Eliasson returns with another work at the Tanya Bonakdar Gallery that explores how we perceive the world. The installation *Multiple shadow house* (2010, above) consists of a simple wooden framework, with projection screens that receive steady streams of light from a projector bank along the opposite floor. When a visitor enters the space, multicolored shadows are cast upon the screens, shifting hues as figures move within the space. In a second work on display, *Abstract afterimage star* (2008), six spotlights project geometrical forms in blue, yellow, magenta, green, and turquoise onto the wall like a Constructivist abstraction, leaving afterimages in viewers' retinas to complete Eliasson's work.

THE ARCHITECT'S NEWSPAPER MARCH 3, 2010

The imperious Albert C. Barnes at home with his incomparable collection in the 1950s.



COURTESY IFC FILMS

Take That!

The Art of the Steal
Directed by Don Argott
Opened February 26
IFC Center
323 6th Avenue
Opens March 12 in select
cities nationwide

There's a moment about halfway through *The Art of the Steal*, Don Argott's polemical documentary about the saga of the Barnes Foundation, when we meet Ed Rendell, the Pennsylvania governor chiefly responsible for wresting control of that institution and moving its paintings, despite considerable opposition, to a site in downtown Philadelphia. As

Argott would have it, Rendell is a villain, the orchestrator of a vast conspiracy to abscond with an art collection valued at \$25 billion. *The Art of the Steal*, however, is so imbalanced a film that Rendell emerges as a figure of admirably rational thinking, never mind the veracity of Argott's charge.

Like so many dogmatic visionaries—Frank Lloyd Wright and Ayn Rand come

to mind—Albert C. Barnes has always had his share of ardent acolytes. A son of working-class Philadelphia, he put himself through medical school and made a fortune in pharmaceuticals. Barnes was a progressive in all things, at least by Philadelphia standards: He ran an integrated factory and collected Impressionist and Post-Impressionist French paintings. Before his 1951 death in a car accident, he amassed a trove that includes 181 Renoirs, 69 Cezannes, 59 Matisse's, and 46 Picassos. (His interest in modernism seemed to halt with Cubism.)

In 1923, Barnes exhibited his collection at the Institute of Fine Arts, expecting a hero's reception. Instead, he was denigrated, in the press and in Main Line drawing rooms, as a purveyor of tasteless degeneracy. Barnes was not the type to mollify his critics. He turned up his nose at the Philadelphia Philistines and took his toys to suburban Merion. His foundation, chartered a year earlier, would be devoted solely to art education. Even minimal public viewing hours—two days a week—were not instituted until the 1960s.

Having witnessed the Philadelphia Museum of Art absorbing the Old Masters collection of his friend John G. Johnson after his death—despite Johnson's specific injunction—Barnes took extreme measures to keep his own collection from The Establishment. He had his

lawyers draw up an ironclad will ensuring that it would absolutely, positively be held intact in the building Philip Cret designed for it, never to be lent, sold, or moved.

Barnes died without heir, but his vision was upheld through the directorship of his amanuensis, Violette de Mazia (the film is vague as to the precise nature of their relationship). It was with her death, in 1988, that things started to go awry. Control of the institution was left to Lincoln University, a historically black college, and thereafter fell into the hands of Richard Glanton, a Lincoln appointee with grand aspirations. Glanton was the first to violate the Barnes trust, sending the collection on a blockbuster around-the-world tour, culminating at the hated Philadelphia Museum of Art. As Argott would have it, this was a travesty, but exactly why anyone should be upset, beyond the fact that it would have outraged the long-dead Barnes, is left unsaid. Glanton also engaged in a largely frivolous and financially draining lawsuit with the neighbors, who were displeased with the increased traffic to the previously dormant institution.

It didn't take any great visionary to see that the Barnes, with its priceless collection, weak governance, and shrinking balance sheet, was a sitting duck. In a deal apparently brokered by Rendell, Lincoln was bought off (with a \$50 million new student center), and a coali-

tion of Philadelphia nonprofits took over its board. In 2006, the remade Barnes announced it would be moving its collection to a \$150 million new building on Benjamin Franklin Parkway, now under construction, designed by Tod Williams and Billie Tsien.

The merits of that new building are not addressed in *The Art of the Steal*—Williams and Tsien are not even mentioned in the film. More significantly, Argott fails to engage or even acknowledge the two central questions the Barnes controversy (and his film) raises. First, why should reasonable people be forced to live with the intransigent intentions of a man who's been dead for half a century? And second, might the Barnes collection actually be better off in a purpose-built museum in downtown Philadelphia, where it will be far more accessible to the general public, and a boon to that city's teetering economy?

What happens to artworks when their owners die? There is no subject that is more charged in the art world, as seen in the heated debates over the status of the Elgin Marbles and the restitution of artworks looted by the Nazis. The Barnes is a particularly trying case. There are, of course, good reasons for upholding the original Barnes intent, beyond a sense of legal rectitude. There is historical value to seeing Barnes' works in their original context, and in a rarefied place off the well-trod tourist path. But

ATTENTION MUST BE PAID

Five Houses, Ten Details
Edward R. Ford
Princeton Architectural Press
\$40.00

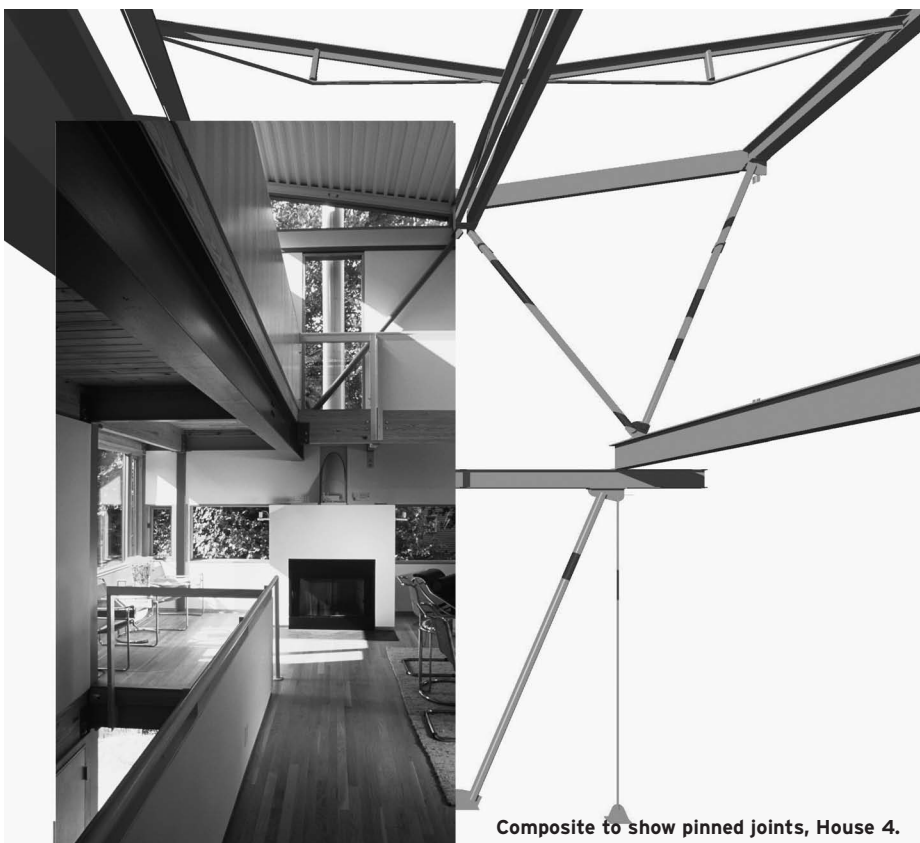
Depending on where you stand, details can be the dominion of either God or the devil. Edward Ford, a practicing architect, academic, and author of two of the late 20th century's most seminal practical volumes on the subject, *The Details of Modern Architecture, Volumes 1 and 2*, convincingly makes the case for both parties. Ford's earlier books have long been cherished by both students and practitioners, but their didactic, instructional style makes them more appropriate for desk-side reference than bedside reading. If there's a flaw to Ford's otherwise excellent volumes, it's that the author's clear, engaging talent for writing is underserved.

Ford's new book for the publisher's "Writing Matters" series, *Five Houses, Ten Details*, sets things right. It presents a com-

prising, pelling, concise, and accessible narrative documenting in-depth explorations of the ideologies and methods of detailing, as applied to the design of five very different houses, all designed by Ford, all for himself and his family, and all for the same site at the base of the Blue Ridge Mountains.

Each of the designs is explicitly concerned with a different approach to detailing: the various ways it abstracts or connects to place and historic moment; how it engages material assembly; how it expresses structure; how it gives voice to a particular constructional system; and how detailing can highlight important juxtapositions in the building's design. Ford states his reverence for Frank Lloyd Wright early in the book, and each section is prefaced with a pertinent excerpt from Norris Smith's important eponymous study of Wright's life and work.

Ford writes in a personal style that reads more like memoir than textbook or theoretical exegesis. In the course of describing the nature of detailing, he invokes his personal history both as an aspiring author and junior academic, writing openly about his anxieties as a designer and a newcomer to this Virginia community. One of the most charming, illuminating aspects of Ford's book is his frankness in discussing **continued on page 21**



Composite to show pinned joints, House 4.

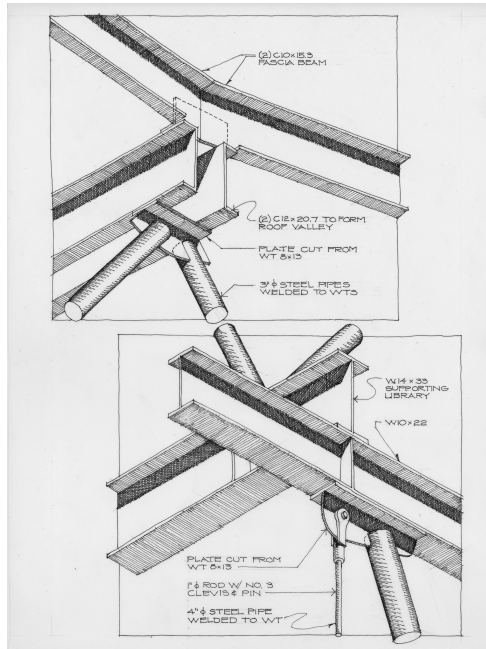
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there can be no denying the public benefit, both for the city of Philadelphia and the general public, of opening the collection to a wider audience.

Argott's film, while skirting these issues, frequently undermines its own argument. In attacking the Philadelphia Museum of Art for its acquisition of the Johnson collection, for instance, Argott gives us a view of Rogier van der Weyden's glorious *Crucifixion with the Virgin and Saint John*, as it was once exhibited in Johnson's somewhat claustrophobic mansion. What we don't see is its present display at the museum, surely one of the most dramatic Old Master installations in the United States.

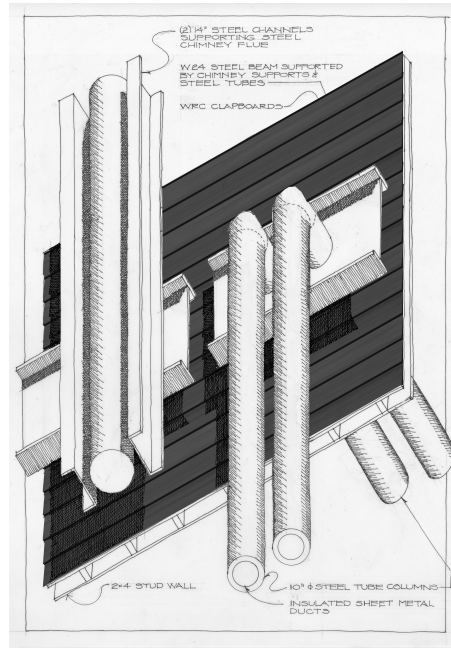
In the end, *The Art of the Steal* manages to elicit sympathy not so much for Argott's argument, as for some of the dedicated Barnesians—teachers, critics, and friends of the institution as it was—who see themselves, with some justification, fighting the good fight against forces whose power far eclipsed their own. Perhaps this is not the legacy they wanted, but they could do worse. Soon enough, they'll have a new museum. They might even like it.

MARK LAMSTER IS THE AUTHOR OF *MASTER OF SHADOWS* (NAN TALESE, 2009), A POLITICAL BIOGRAPHY OF THE PAINTER PETER PAUL RUBENS.



ATTENTION MUST BE PAID continued from page 20 the elements of the prospective designs that ultimately didn't work so well, and that led to their eventual abandonment. Dispensing with jargon, Ford demonstrates in lucid, engaging fashion the ways that well-formed architectural theory can be applied to actual design practice, for better and worse. Too often, especially in contemporary practice, the marriage of theory and construction can seem hollow or gimmicky, built on a rickety foundation of rarefied linguistic turns-of-phrase or ironic reductivism.

Unlike many of his architectural peers, Ford is a terrific writer, and throughout *Five Houses, Ten Details*, his love of literature is obvious.



Left: Detail of steel-to-steel joints, House 4. Right: Detail of steel beams and chimney, House 1.

illustrations of his proposed designs in a series of standardized elevations, perspectives, and sections, the better to highlight their theoretical and formal peculiarities. The designs themselves aren't the prettiest things in the world, but their variety further underscores Ford's main point: that shifting one's approach to detailing can lead to radically different formal outcomes, each with unique benefits and drawbacks.

The house that Ford eventually went on to build primarily incorporates elements of his fourth and fifth proposed experiments. The final structure is given more in-depth treatment than the earlier, jettisoned experiments, and is documented with more drawings and color photos. The final design is presented as a summary of Ford's previous explorations, bringing elements of each into a purportedly cohesive whole.

After so much rigor, however, this *mélange* is a little anti-climactic. It seems to contradict many of Ford's earlier arguments about maintaining a single-mindedness of approach to detailing, and the reader is left wishing the final house announced itself with the clarity and boldness that marked the aborted designs, or at least with the sure-footedness present in Ford's writing.

Nevertheless, *Five Houses, Ten Details* succeeds on multiple levels. Ford has crafted a fine study not only of an indispensable element of architectural practice, but also an illuminating look into the maturation of an individual designer's process, and the elements of personal history that led him to approach design the way that he does.

KEVIN GREENBERG IS AN ARCHITECTURAL DESIGNER AND WRITER.

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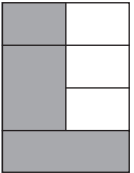
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For modernist icon William Kriese, the last few months have been good ones. The 85-year-old architect, who has built over 40,000 housing units and countless other buildings in Southern California (most with his business partner Dan Palmer), was honored in October with both the AIA California Council's and the AIA Los Angeles' Lifetime Achievement Awards. On February 14, a new film about his career, *William Kriese, Architect* (directed by Jake Gorst), premiered at Palm Spring's Camelot Theater as part of the city's Modernism Week. Kriese talked to *AN's* Sam Lubell about these recent accolades and his latest ventures, as well as about how today's architects measure up to his own generation and—his biggest concern—the state of the profession.

The Architect's Newspaper: You are known for being outspoken about the profession of architecture. Where do you think things are going now?

William Kriese: I'm 85 years old and I've been an architect since 1950, so I can really look back at the road that architects have traveled down and how they've taken the wrong forks and ended up in a ditch. My general feeling is that architects in the old days were the captains of the team. That meant that any building venture where the architect was involved, he was the captain. He picked the team,

he picked the players, and he guided the team to its conclusion. I like to think that the architect is like the composer and the conductor. We can't have the situation that exists today, where all the various consultants are trying to do their own shtick. You have to have a common purpose, a common goal, and a common direction, and you can't have everyone doing his own thing. When the architect is not the head of the team, all these consultants feel they want to get their part of the job the way they want it. So there is no real master concept that an architect contributes. With everyone doing his own thing, you get a mishmash.

Architects have put themselves in this position. They're not the captains of the team, they're often not even players and sometimes they're not even on the bench or invited to play. And the reason this happened was that they abdicated their role as captain. Historically, whenever a void is created, somebody fills that void. Today, the self-anointed "designers" have made themselves the captain of the team. A lot of architects are finding they need to say they are an architect and designer. My feeling is the public now thinks the architect is someone who just does blueprints.

How did this happen? When did architects begin to lose their dominant role?

I would say in the late

1970s. Part of it came because of litigation and architects got scared of having too much responsibility. The truth is, the responsibility is shared with the consultants. If he recommends the consultant to the client and the client signs a separate agreement, then the architect is not liable for the consultant's performance. The basic reason we abdicated those rules is that we said "I'm not sticking my neck out for those guys." They didn't know there was a way you could do both. They were given incorrect advice.

How would you fix that?

By architects proving their value and showing they can perform this role, which they used to do. The problem is they've given it away for such a long time that it's going to be tough to go back. I think the AIA needs to start a publicity campaign to educate the public about the true role of the architect. It doesn't mean other players need to disappear from the face of the earth. We need to use engineers and landscape architects. All of them play a role. But they can't all go their own way. The only way to do that is to put the architect at the head. That means the architect needs to educate himself in all those areas, and know enough about those fields so that he'll know what they're talking about and be able to take their information and his design experience

and meld them together. It's a combination of architects and consultants putting pieces together to come up with the right design.

You've had great success working with developers, such as with Robert Alexander on the famous Alexander Tract. How did it work? Do you have advice for today's architects on that front?

An architect has to first show a builder that there's value. My key is that I told them I could give them good design but do it for less than they were spending. The only way to do that was to be knowledgeable about construction and construction costs. I built things on my own. I talked to builders and tried to convince them to use me. I found out how much a chimney costs, how much a door costs, how much a corner costs. When I was in college, I did research on that and found I liked tract housing as a challenge. It was right after World War II and Southern California was extremely fertile. There were thousands of houses being built by non-architects. I saw it as a great opportunity. Some of my friends were from builder families. I was able to convince one builder to go to his father and say we ought to try some of these. He thought we were nuts. He thought he'd teach us a lesson and gave his son ten lots and said, "Do your thing." It was a big success and that

opened the eyes of his father. This was Gordon Palms. Once that was a success, all builders are like sheep; if the competitor is making money they say, "I want to do what he's doing" and they came to me. At one time, of the ten largest homebuilders in the U.S., seven were my clients. I kept it going. I gave talks and slide shows, talked at building conventions. Builders all over the U.S. wanted what I did. I had to adjust the type of construction to fit the area. In Florida, I had to do concrete block. In Texas, they only wanted stucco over concrete block.

I always thought of myself as an architect who believed in what I was doing. After all these years, people have told me I was also a great salesman. Another problem is that schools have not prepared architects for the real world. I can't tell you how many people I've employed who've asked, "Why don't they teach this in school?" I've always appreciated USC for my education in architecture. Even though they were criticized about it at the time, they stressed presentation.

What is your opinion of today's homebuilders and their designs?

Contemporary design has also abdicated its leading role. They allowed what we used to call Cinderella houses to come into favor. The great push forward of my houses and the Case Study houses got overrun by some cute little houses. It's amazing to me that the style of today is so far behind what they were in the '50s. They can't even design a decent floor plan. The exteriors are awful. They've gotten bigger and bigger and uglier and uglier.

Is it true that a builder is re-creating your houses?

A large builder from Canada, Max Livingstone, rented one of my houses for his family in Palm Springs. They came to the conclusion that this was a pretty clever house. Then they started looking at Palm Springs and saw more of my houses and wondered why what was being built today was so bad. They thought it was time for my house to come back. They contacted me and

we made a deal where I licensed them to build my houses. I helped bring the house up to present codes. And we built the first model house. They wanted to build a tract but the land costs were too high. On the first day, they had an offer to buy the model at full price. They sold it, and then they sold four more. We've built a total of six so far, even in this economy when no one is building anything new. The designs are based on my Alexander houses. They originally wanted to prefab it, but the cost of shipping was too high.

Do you think prefab is the future of housing?

I don't think prefab will ever be [that], because I think components can be prefab but I don't think complete prefab houses make sense, and they can't compete with stick-built houses. You can't get the variety of models and you can't build a tract of all one component. They look like container boxes with holes built into them for windows. I don't consider Ray Kappe's new (LivingHomes) prefab but custom houses. I think the future for tract housing is prefab components. You can come out with prefab variations on kitchens and baths that will allow you enough flexibility in floor plans and exterior designs so it won't look like it's a prefab house.

What else can architects do to cope in this economy?

I think it's the period when architects should do exploration. If I were young, I'd be doing components and designing hypothetical tracts to take to builders meetings and sell my wares. When everything is moving very quickly, most people don't want to be innovative. They just do what they're doing with the same twist.

Can you tell us about your new movie?

It's an 88-minute documentary. PBS will air it. I've seen the rough cut and I'm very pleased with it. Sixteen people were interviewed in the film, mixed in with pictures of my work. Jake Gorst is the filmmaker. His grandfather was an architect. He is extremely interested in architecture.

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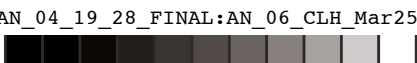
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